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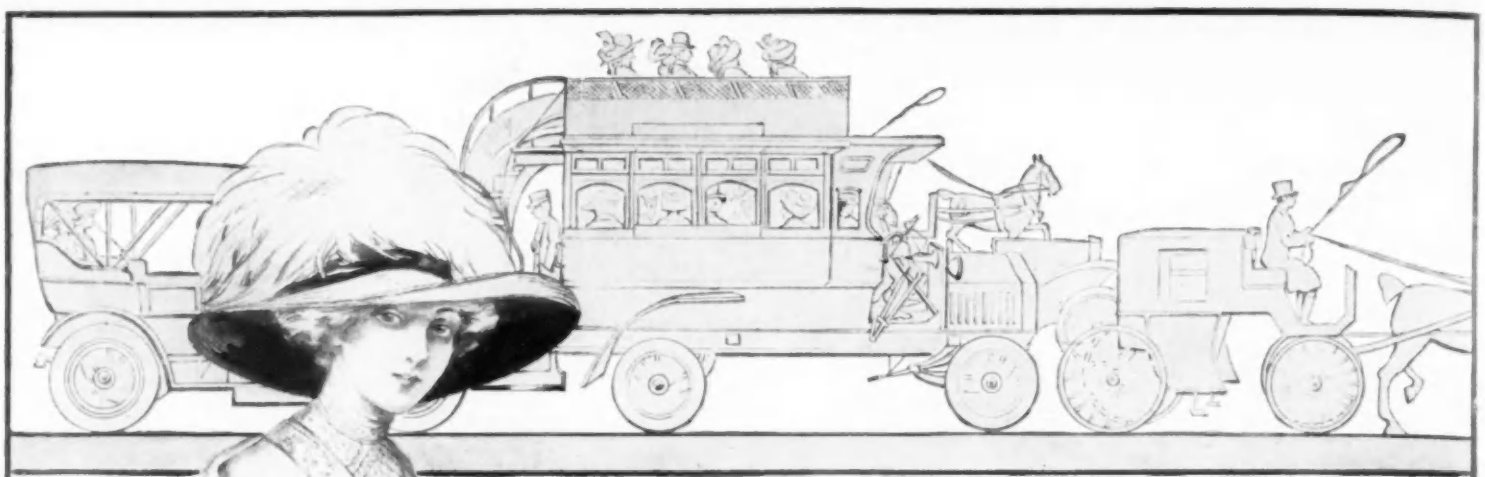

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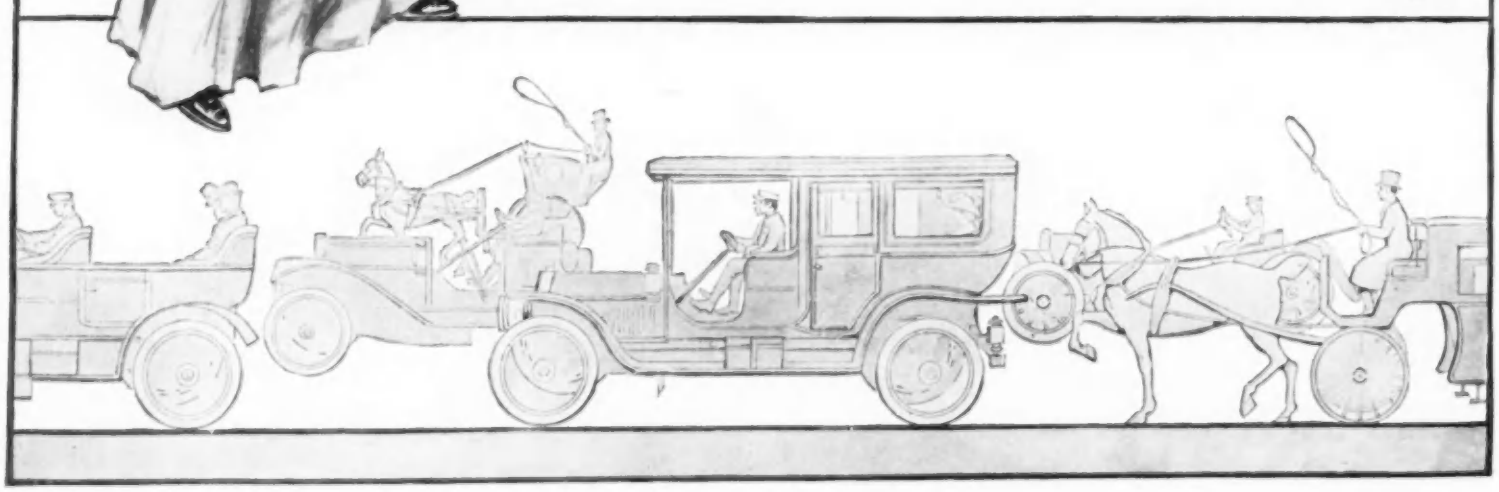

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(Continued from page 2)

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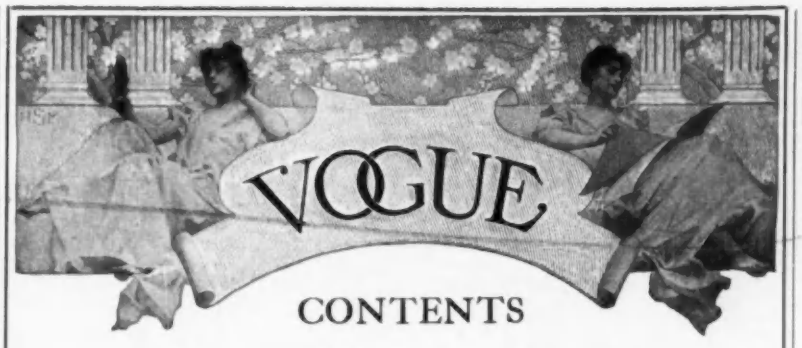

CONTENTS

Vol. XXXV, No. VII. FEBRUARY 12, 1910. Whole No. 896

Copyright, 1910, by the Vogue Company. Registered in the U. S. Patent Office.

MRS. CLARENCE MACKAY—Page Photograph of a Painting - - - 4

THE LATEST WORD IN FRENCH FASHIONS—Illustrated - - - - - 5-6

GLIMPSES - 6

ANNOUNCEMENT - - - - - - - - - - - - - - - - - - - 7

AS SEEN BY HIM—Illustrated - - - - - - - - - - - - - 8

EMOTIONALISM AND LABOR TROUBLES—Editorial - - - - - - - 9

EFFECTIVE COSTUMES WORN IN TABLEAUX BY SOCIALLY PROMINENT WOMEN OF NEW YORK—Page of Photographs - - - - - - - - 10

THE CHOICE OF PART AND PERIOD IN FANCY DRESS—Illustrated 11-12-13

A PERSONALITY PARTY - - - - - - - - - - - - - - - - 12-13

FOR THE FANCY DRESS DANCE—Illustrated - - - - - - - - - 14

STUNNING EVENING TOILETTES HANDSOMELY EMBROIDERED—Page Illustration - 15

WHAT SHE WEARS - - - - - - - - - - - - - - - - - - 16

PRETTY SIMPLE NEGLIGEES OF CREPE AND CHIFFON—Page illustration - 17

SEEN IN THE SHOPS—Illustrated - - - - - - - - - - - - - 18

IN THE WESTERN SHOPS - - - - - - - - - - - - - - - - 18

SPRING MODELS FOR YOUNG GIRLS' STREET GOWNS—Page Illustration - 19

WHAT THEY READ - - - - - - - - - - - - - - - - - - 20

SEEN ON THE STAGE—Illustrated - - - - - - - - - - - - 21-22

VOGUE PATTERN DEPARTMENT - - - - - - - - - - - - - - 23

CONCERNING ANIMALS - - - - - - - - - - - - - - - - 24

SOCIETY - 26

MUSIC - 27

ART - 27

FASHION DESCRIPTIONS - - - - - - - - - - - - - - - - 30

VALENTINE NOVELTIES - - - - - - - - - - - - - - - - 30

NOTE

THE ATTENTION OF OUR READERS IS CALLED TO AN IMPORTANT ANNOUNCEMENT ON PAGE 7 OF THIS ISSUE

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MRS. CLARENCE MACKAY

FROM THE BOLDINI PORTRAIT EXHIBITED THIS YEAR AT THE WINTER ACADEMY

VOGUE

THE LATEST WORD IN FRENCH FASHIONS

Mid-Season Features that Indicate the Trend of the Spring Mode—Little Silk Jackets are New and Fetching—Resplendent Jewels with Severe Tailor Mades

THE *répétition générale* of *La Barricade* at the Vaudeville yesterday afternoon, was an unusually brilliant occasion. Seldom in such a place, is seen such an array of masculine talent, for among pretty women frivolously gowned in the latest word of the *mi-saison*, shone a galaxy of *Académicians* assembled in imposing numbers to assist at the triumph of Paul Bourget, the author of the new piece.

NEW LITTLE JACKET

Tall, chic, the wife of a great author wore a little silk jacket, really new, and holding a promise of a spring fashion. Close, but not tight fitting, the long tight sleeves of it were set into the arm holes without fulness. The collar turned high in a modified Directoire ending to leave an open space in front; filling this space, covering the bare throat, a wide black satin ribbon, passing under the collar, tied in a short thick bow; loops and ends of the same length. Narrow revers turned the fronts to the bust; below, it buttoned single breasted. Seamless, except for one under each arm, this odd little coat was cut off evenly at the exact line of the waist. Extremely short, the skirt fitted closely over the hips; it flared into the necessary fulness by a wide, flat, box plait in front, held tight to the knees, and an inward-turning plait in the middle of the back. Four inches deep this was held by two rows of small buttons looped across with silk cords.

SMART COSTUME

Clinging to the arm of a distinguished old man, a sweet faced young woman wore a charmingly youthful gown of blue shot silk. A round folded belt was of the silk, while the bottom of the full skirt and the sleeves, elbow high, were trimmed with rows of olive green velvet ribbon. Olive green silk fagotting and embroidered silk motifs finished the round cut neck. Faced with black velvet her hat, that turned widely up in front, was trimmed with an immense fan of wired black mousseline de soie.

GRACEFUL TUNIC TREATMENT

Over a long skirt of velour mousseline, lightly gathered into a graceful fulness, was worn a straight round tunic of silk voile edged heavily with deep, knotted silk fringe. Widely winding the round waist black satin ribbon fastened under a large, square, jet buckle far at one side of the back, nearly under the arm. One long hanging end, half way down, was held by being passed through a slit cut in the skirt. Worn with this, and other dressy costumes, were little shoes of black velvet smartly tied with great bows of wide silk ribbon. In their *mat* blackness they give a very small appearance to the feet as they peep their pointed tips from under a trailing gown.

MUCH BE-JEWELING

Worn on all afternoon occasions with the severest of tailored gowns, the splendor of jewels is in odd contrast. Long ear pendants shine softly with pearls, or blaze diamond lights. Half inch wide—flat, like

Pretty round length dancing frock of softest green mousseline de soie, trimmed with bands of darker green velvet ribbon, and crystal spotted net

ribbons—are chains sown thick with pearls, or with tiny opals reflecting changing colored lights, like a fairy river. These suspend a jewelled purse, a lorgnon, a tiny gold cased and engraved set of ivory tablets and the newer, most fascinating of all the little accessories of a fashionable woman's toilette, a little patch box holding the *"pattes de mouche"* which have returned to favor with other adorable fancies of the 17th and 18th centuries. Happy she who owns one of these treasures handed down to her from some beautiful ancestress! Other less fortunate women ardently search the shops of the antiquaries along the quays, or in dark narrow streets of the Latin Quarter, for these tiny bibelots carved in gold, ivory, and enamelled, that served the beauties of two hundred years ago. Less fantastic in form than those used then, the coquette of today contents herself with the black plaster cut in rounds and ovals; and she sits as serenely in a public restaurant or tea room adjusting a loosened bit, as when she powders her dainty nose.

Bracelets to be worn over the long lace mitten sleeve are formed, like the chains described above, with jewel sown ribbons, lightly clasped with gold. Instead of the chains they appeared with first, pendants made lightly of silver wire, frosted with diamond dust, framing a sparkling colored stone, hang on a plain quarter-inch wide, black ribbon. Dropped low on the bust, nestling among dark furs, they blaze in delicate beauty, looking as though they had fallen there unattached.

NON-FUR NECK WEAR

This unusually warm winter, in Paris, has led to the abandonment of heavy fur stoles in favor of the smaller, more graceful, neck pieces of feathers, silk, and tulle. Worn by a leader in her circle, is a charming scarf of softest black satin, lined with white satin. In length it is, perhaps, one and a-half metres by, perhaps, less than half a metre wide. Bordered with dark fur, it is arranged in such a manner that the scarf may be worn either side out. Imagine the pretty effect of it!

What a jump into popularity the evening turban has made, a jump that shows clearly that, for the exclusive *Parisienne*, its fall is at hand. The *"marmotte"* turban is the latest fad in this line. A silk half handkerchief knotted lightly under the chin by two points, the third allowed to fall down the back. The square silk handkerchief used to wind the head, covering all the hair, the ends tied into a smart knot a-top, will, probably, continue its vogue for the motor car, for yachting, and for the tennis court. Comfortable, becoming and coquettish the style will not willingly be laid aside by women who like becoming and useful headgear.

RUCHINGS—ODD COSTUMES

A revived fashion, noted on a gown at one of last week's *prémiéres*, was a wide ruche of thickly plaited, soft, white silk, its lower edge deeply ravelled. The thick soft mass edged a half long tunic of transparent stuff, hung over a satin skirt.

I have lately seen a smart woman wear-

A smart early spring tailor model of mahogany colored satin and voile, with belt of varnished leather—a new feature of the coming modes

Effective combination of two materials in a pretty day dress with the lingerie frill at the collarless neck, and the much favored sleeve mode

A gown of blue shot silk in tunic effect with draped under skirt of chiffon. The round neck and sleeves finished with silk faggoting

ing with a short plaited skirt of black *velour mousseline*, a three-quarter long coat of dark blue cloth, trimmed with black embroidery and bands of black satin. Covering all her head a turban of thick folded black tulle was bound with black velvet and trimmed with a bunch of white roses. Women search for bits of yellowed old lace to turn into Directoire jabots. Plaited full, to hang long, they are adorable, filling the open coat front. Tiny jewelled pins keep the soft folds in place.

MODIFIED RUSSIAN BLOUSE

For the Riviera is the tailored costume of mahogany colored satin and voile, shown in the sketch. The coat, rather a novel adaptation of the Russian blouse idea, shows pretty details in its little lace yoke, small up-turned cuffs, and fancifully arranged belt of varnished leather. A belt of varnished leather, which promises to be a factor in the modes for early spring, is shown in the next sketch as an accessory to the toilette of plain and dotted malachite green and brown silk, its neck simply finished with a lingerie frill. The pictured automobile turban is of a khaki straw. Its long winding veil of mousseline de soie is in a darker shade.

CURLS AND THE GIRL

Wearing her hair dressed after a mode seen in one of the historical plays, now on the stage in Paris, a young woman attracted admiring attention as she strolled through the salle at a recent prêmiére. And, truly, she was adorable with her blonde hair falling just to her shoulders in short thick curls. Pressing soft curling locks close over her forehead, a band of black velvet ribbon, strapped tightly across the top, held above the ears clusters of pink roses a shade deeper than the pink of her cheeks.

Since the days of the pompadour have vanished in the fashion of dressing her hair, each woman is a law unto herself. There is no longer one way of wearing the hair that is considered smart, but there are as many, and as varied styles as personalities, or gowns.

MADAME F.

GLIMPSES

IT—

Takes four dozen lace doyleys of various sizes to furnish a luncheon table in approved

Automobile turban of khaki straw with a darker colored veil of mousseline de soie attached

form. Such beautiful furnishings in choice lace only, of course, have entered the family gift list of recent weddings, where a housekeeping experiment is to be attempted by the young people. Furniture has taken a very popular place among the handsome friendly gifts, these including fancy wall mirrors of antique styles.

QUITE—

The smartest street costume for children of nursery age, is black velvet or black satin, one or the other, as the choice may be. Beautiful lace collarettes, suggestive of Titian portraits, are then worn with them, producing, as may be imagined, charming effects. When white is not worn indoors, as it usually is, these picturesque black velvets or satins are put on for certain hours in the day. They invest children with an air of distinction, unless they are obstinately commonplace little folk. But fortunately the majority of children have the charm of sweetness and innocence even when they lack beauty, or a high-bred air.

IF—

You meet pretty girls looking over the remnants of gold or silver embroidered or woven furniture covering among the periods of Louis XV and XVI, you will not go far astray if you should guess they are searching for stuffs suitable for "scrap slippers." Those are the exquisite negligée and tea-gown slippers that are the present craze. Some of them have high heels, others are "mules," so called, and have none. They are padded and lined with satin, as well as perfumed. The design sought may be all of gold or silver, or the ground work shimmering with either metal, while the design is in exquisite colored satin broché. The materials are divided up among friends, each one sending her choice to her shoemaker with her order.

HAVE YOU—

Noticed that many well dressed women have abandoned the gold bag and appendages for street use and are now using a very good leather or suede purse to tone with their costumes?

Announcement

BEGINNING with the Spring Fashion Forecast Number of February 15th, Vogue will be issued under a plan that will make for a bigger, a better, a still more attractive Vogue.

Instead of continuing the present practice of dividing the news of the month into four weekly instalments of necessarily varying size and interest, Vogue will hereafter present the current notes of fashion, society, music, art, books and the drama in two splendid fortnightly numbers, each of them more than twice the size of the present ordinary weekly issue.

Except for such improvements in appearance and contents as this departure will naturally make possible, there will be no change. What are now the first and second issues of each month will simply be combined into one big double number and published on the first day of the month; what are now the third and fourth issues will be similarly combined and published on the fifteenth as the mid-month double number.

AFTER many months of improvement, we feel that we have about reached the limit of the development of Vogue in its present form. In the course of a single week there is often not enough news of real value to enable us to make *every* issue of Vogue as big and interesting and attractive as we should like. To publish Vogue monthly, on the other hand, would make it so slow of appearance as to destroy absolutely its well-earned reputation of being the most thoroughly up-to-date fashion news carrier now published.

FOR Vogue in its new fortnightly form, therefore, we anticipate all the advantages of both the weekly and the monthly magazine, without the disadvantages of either.

THE present price of regular issues is, as you know, ten cents. So that the two regular issues which will be combined to make up the double number of the future would, if bought separately at the present price, cost you 20c. But—instead of 20c—we are making 15c the price of the new fortnightly double numbers which will henceforward be known as the regular issues.

FURTHERMORE, as you know, Vogue now publishes each year fourteen special numbers at 25c. Now, under the new fortnightly arrangement, the price of eight of these will be reduced to the regular 15c rate; and only six numbers will continue at the old price of 25c.

THE present yearly subscription rate will not be increased—it remains as at present, $4.00 per year.

THAT you will be more than pleased with the new arrangement, we are confident. But don't take our word for it. We'd rather you would wait and see for yourself. Just watch for next week's Spring Fashion Forecast Number—Vogue's first actual appearance as a fortnightly instead of a weekly. Won't you examine it carefully? And the next number! And the next number after that! They will be all fair representatives of the bigger, better Vogue—the Vogue we have long hoped to give you.

AS SEEN BY HIM

In The Days of Lent—Dancing is Considered Bad Form, and Good Judgment Must be Used in Giving Dinners—Distinguished Visitors from Abroad—A Comparison of Then and Now—A Recent Engagement of Interest.

THESE are the days of Lent, when—according to definition—prayer, fasting, meditation and good works should prevail, but perhaps the more modern and material world of to-day (and how material we are, to be sure), places a different construction upon the time honored formula. In society, at least, Lent seems to have a different meaning now from what it had even a few years ago, and I leave the churches out of the question, for their regulations, I believe, have not changed. Very few people fast, and only those who are engaged in spiritual works grasp the distinction between going almost altogether without food and only abstaining from meat twice or three times a week.

Mrs. William Wilson McVickar, a popular young hostess of the Hudson River summer colony

Fasting was wont to mean the eating of only one full meal a day, which in ancient times was done at midday, and the two light refections allowed—one in the morning, the other in the evening—corresponded to breakfast and supper. On veritable fast days, such as Wednesdays, Fridays and Ember days, no meat could be eaten, and on other occasions one could not have both meat and fish at the same meal. This rule is still observed in convents and religious communities—indeed by clerics generally in the denominations where fasting and abstinence are practiced—but otherwise is little regarded.

On the other hand it is now somewhat of a fad, especially with those who are anxious to bring down their avoirdupois, to help rheumatism or to correct some other real or imaginary ailment, to live on skim milk and baked apples, or on a vegetable diet, with little meat. We have not yet reached the sackcloth and ashes stage, but so many of us go in training for various reasons that we do not see the hardship in fasting which was so dreadful to our ancestors, and we have a little habit of getting away from town in March to disport in raiment of light texture somewhere in a tropic land.

It is considered bad form—I am treating this entirely from a worldly point of view—to dance in Lent, so that in this respect the season has come to an abrupt end. But for those who remain in town, in addition to dinners in plenty—there are musicales, bridge, and this year roller skating and dear old badminton. For some inexplicable reason the opera and the theatre do not seem to come under the ban of worldly amusements. They did in the last century, when Roman Catholics and High Church Episcopalians would never go to either from Ash Wednesday to Easter Monday, but there are only a few who remain faithful to these ideas in this age.

In giving dinners it is well to remember to arrange as near as possible not to have a mixture of fish and meat when you have guests who keep Lent, nor, unless extremely informally, it is well to ask such to dine with you on Wednesdays and Fridays. The first course is always puzzling—I mean the hors d'oeuvres. You must not have oysters or caviar, or crab canapés, if you are going to have a meat dinner. It is also difficult to skip a fish course, but after all your abstaining friends need not partake if they are to have meat to follow. As I have said before, there are so many people who eat very little on account of dietary reasons, that no one pays any attention as to whether a guest accepts or refuses a proffered dish, and then I believe that just at present there are some faddists who are protesting against the high price of meat by refusing to partake of it at all.

VISITORS FROM OVER THE SEA

There are many foreign visitors in New York during Lent. February and March are most disagreeable months in England and France, and—at the risk of much contradiction—the same may be said of the Riviera. Of course we have cold weather here, with rain, sleet and snow, but our houses are warm, and there is always something going on. This spring the Count and Countess Szechenyi, who have not been here since their wedding, two years ago, are making us a visit, but Mr. and Mrs. Reginald Vanderbilt, who have been stopping with Mrs. Vanderbilt, have gone to Palm Beach. The Countess, who has grown to be a veritable woman of the world, instead of the rather shy girl she was as Gladys Vanderbilt, has gone in for politics, for helping the lower classes, and for promoting the industries of Hungary. She is most democratic in manner, as the grande dame should always be, and her marriage has turned out a complete success.

Lady Paget, who is also a visitor, is an old friend. She was, as you know, Miss Minnie Stevens, the daughter of the late Paran Stevens, and her own daughter, who married a cousin—Ralph Paget—is now also titled, her husband having recently been knighted. Lady Paget is another of the American women who belong to the intimate circle which surrounds the King and Queen of England, and during her long illness, when owing to an accident she was unable to move from her couch, they were most attentive, frequently "dropping in," if royalties can do such an informal thing, for a cup of tea in her boudoir.

Lady Paget has twin sons—one I believe in the West, and the other here with her—and she believes in giving them a good mercantile training, which seems to be the trend of so many of the English people of to-day. They are looking anxiously to the future, and rapidly putting aside the traditions of caste and race. It seems remarkable that American wives of titled Englishmen should share these ideas, because one might expect that they would rather bask awhile in the sunshine of their newly acquired glory, instead of taking up the ideals of training taught them in their own land.

THE INTERESTS OF WOMEN TODAY AND YESTERDAY

Just now, when the future of the House of Lords tremble in the balance, the English women are full of politics, and have all been electioneering. In New York also the fad is slowly developing, women taking much more interest in political reforms and movements than formerly, and leading lives that are not one-half so frivolous. Leaving the Suffrage question out of consideration, there are many other paths in which they can make themselves a power, and they are clever enough to realize it. Of course there are some who go in for this or that, because it is a fad of the moment, and there were others who only interested themselves in more serious things during Lent, but today they attend meetings and lectures regardless of season. I can remember the time when those who remained in town through Lent belonged to badminton and bowling clubs—I think that there were four going on at the same time—or they rode a great deal, or played six-handed euchre and whist (bridge was then in its infancy) at each other's houses once or twice a week. And there were numerous sewing classes, to which the men dropped in at five o'clock, and drank tea and listened to recitations, to sonatas, or concerted pieces played on two pianos.

Mrs. Julian McCarty Little, formerly Mrs. Spies Kip, who has a pretty voice and a decided talent for the stage

(*Continued on page 24.*)

EMOTIONALISM AND LABOR TROUBLES

WITH the jaunty air characteristic of the American man when considering the vagaries of his woman kind, the editor of an important paper recently referred to the gushing activities of college girls, and the alumnae of women's colleges, in regard to a now famous strike as being on the whole desirable, even though they do not always take into account the rights of employers. The contention of this editor is that it is a wholesome thing to bring the well-to-do girl into contact with her poor sisters, however pernicious or futile her efforts in their behalf may be; but while one may admit the truth of this so far as the well-to-do girl is concerned, it is open to criticism from the point of view of the poor sister.

A more complex matter than this particular strike it would have been difficult for the amateur philanthropists to have found, or to have precipitated themselves into, and the astonishing thing to those who think women ripe for suffrage is that the college-bred women among the champions of the girl strikers should have made no effort to get at the facts of the whole situation. The agitation has been based on the assumption that it was all a clear case of oppression, and that the employers have been wholly in the wrong, and on this theory, halls have been hired, funds collected, and various kinds of disorderly conduct countenanced. But when the strife had been raging for weeks, and after some manufacturers had been forced to the wall, a volunteer committee—headed by a distinguished physician—did some research work, including inspection, on its own account, and its recently published report ought to sober up the women enthusiasts who have rushed into the fray without really knowing what the row between immigrant girls and the largely foreign employers is all about.

One interesting development is that so far from being a girl's affair solely, the men employees number from twenty to forty—in some instances fifty—per cent. of the working forces, while another pregnant fact is that the whole industry lacks proper organization, and therefore that the most urgent need is not a fierce battling for imaginary rights on either side, but the development of an intelligent plan of business procedure. And this certainly is not likely to be brought to pass by inflammatory appeals to immigrant girls to stand out for their rights—whatever those may be. Indeed, the result for the poor ignorant girl is deplorable, as she is encouraged to entertain opinions, and to commit lawless, acts that not only beget her arrest, but that are likely to make her an embittered member of the community and (to her own discomfort) to urge her toward anarchism.

As for the women of position, and especially the college-bred women, their reckless championing of a cause which it has been proved they have never taken the trouble to investigate thoroughly—that necessary job having been left to be undertaken by others—has been a sad commentary on their boasted superiority. If the gentler sex is to continue without (or perhaps later with) the ballot, to interest itself practically in important public questions, it is suggested that it take to heart the teachings of the homely old maxim, which lays such stress upon preliminary study—Look before you leap!

MRS. BENJAMIN GUINNESS AS THE QUEEN OF SHEBA

MISS MARJORIE CURTIS AS MARGUERITE. MISS CURTIS IS THE DAUGHTER OF DR. HOLBROOK CURTIS

MISS DOROTHY TUCKERMAN AS CARMENCITA, A SPANISH DANCER

Copyright, 1909, Drucker & Co.

MISS HARRIOT DALY, DAUGHTER OF MRS. MARCUS DALY, AS A JAPANESE GIRL

Photograph copyright 1909, Drucker & Co., N. Y.

MRS. HARRY PAYNE WHITNEY POSING AS A PEACOCK

EFFECTIVE COSTUMES WORN IN TABLEAUX BY SOCIALLY PROMINENT WOMEN OF NEW YORK

THE CHOICE OF PART AND PERIOD IN FANCY DRESS

That Type and Character for Which by Physical Appearance and Natural Manner One Is Best Suited Will Be the Most Effective—Careful Study and Faithful Portrayal of the Style Selected is the Secret of Success

THERE are several ways of starting out to evolve a costume for a fancy-dress party. One may take as the "point du dèpart" one's own physical type, which often, if stripped of its modern envelopment, may be in line or coloring decidedly of another epoch, clime, or even of another race. How often do we see a high browed, long nosed, long throated woman, pale, serene and mysterious looking, who might have been born in the Italian Renaissance; or a sallow, narrow-eyed brunette whom but a few pencil touches on brows and mouth would convert into a charming Japanese. A saucy chin, rosy cheek, tip-tilted nose and slim waist suggest immediately the eighteenth century, while only a wash of nut-stain to dark-haired, high cheek-boned twentieth-century maiden makes a superb Hiawatha.

Even better than this method of deciding on a costume is the possession of some authentic article of wearing apparel picked up on one's travels about the world or handed down by an ancestor, such as a Persian or Spanish shawl, a real lace peasant's head-dress, or a tapestry apron or a brocade robe, and around which the complete costume may be arranged. Such a bit of precious antique workmanship, even with the simplest of materials for the costume's completion, will inevitably give a most special character.

A fine old Persian shawl may be worn in Persian fashion, the middle of one of its sides drawn over the head and fixed there by a filet or twisted scarf, turban-fashion, its folds there hanging straight down each side below the hands, then drawn up in front, one side lapping over the other, the two corners attached to cords which pass about the neck under the folds that hang from the head. This forms a charming mass of drapery all about the back and limbs, while it reveals the arms and torse encased in a pretty Persian vest of brocade. There are dozens of ways of folding the Spanish shawl about the figure so that it composes the entire costume, save for the brilliant silk petticoat, the windings of the shawl expressing different ideas in the language of coquetry which every Spanish woman knows. The rustic headgear of lace and lawn illustrated in one of the figures is delightfully becoming, as are all the lace caps of France and Holland and Germany. The linen apron with its bright colored embroideries and the embroidered bag of the Portuguese peasant might easily be original articles applied to the simplest of modern wool and linen materials.

When it comes to buying new stuffs for costumes two things, color and design, must be considered to be of immense importance. Byzantine or early Gothic costumes were in simple strong bold colors, and confined to the reds, blue and greens of stained glass windows, together with gold and barbaric jewels. In the middle ages the colors were still bold and brilliant, but the gamut was enlarged and included many browns, either in red or yellow tones, and many snuff colors and purples, strong and rich, but not crude. While in the eighteenth century the color schemes are very complex, very delicate, greyed to what is known as pastel shades. In the meantime the designs have run their course from the purely geometrical of the Byzantine mixed with Oriental tendencies, to bold big conventionalized floral patterns of the middle ages, and then to the sweeter French Rococo. Modern upholstery departments in our warerooms will furnish reproductions of many such patterns that will do admirably for the mantle of the Frankish lady or for the costume in the lower right hand corner of page 12, if a big all-over pattern is desired rather than a plain material for this most beautiful fifteenth century gown.

Next comes the arrangement of the coiffure, the shape of the corset and the style of the shoe, all of which make or spoil an effect. The wrong shoe, especially, is not only ill looking but it changes the gait and carriage of the body to an astonishing degree, and does almost as much to declare the silhouette as the corset itself. For instance, with a Gothic costume it is absolutely necessary to wear a flat shoe without any heel at all, and to let the body sink backwards, thus giving a high curving front line, which is as characteristic of the period as the straight front of the stiff stomacher is of the eighteenth century, when extravagantly high heels pitched the body forward almost beyond the point of equilibrium. The little shuffle of the soft-footed Japanese with her round, drooping shoulders, and her torse bundled in the folds of a huge obi, are altogether bewitching when worn with esprit, just as the same costume loses its distinctive beauty the moment modern corset, modern slipper or modern jewelry are retained.

Women past their early freshness have a glorious opportunity when it comes to fancy-dress, for the most becoming thing from all history may aid her in reclaiming some of the beauty of her earlier belledom. A Greek costume, for instance, is in black crepe, covered with a grey gauze drapery cover the head and swathing bare neck and arms, held tightly with one hand and floating free to the ground, its edges bordered with a line of silver. Equally

Portuguese peasant costume of red and white, with black bands and gay beads

Rustic headgear worn during the reign of Louis xiii. Red dress with yellow bands

Spanish girl's costume. The waist of rose color, the skirt of blue embroidered on yellow

Dress of Marguerite of Flanders, who was the wife of the Duc de Bretagne, Philippe VI reign

becoming are the soft headdresses of fine white mull that hang over the whole head and are looped tightly about the chin and throat, but worn with a deep square decolletage. Clemence Isaure in the fifteenth century wore one, her veil covering all her hair save a few ringlets on each side of the face, the mull covered brow being especially becoming. The soft youthful effect that linen gives the oval of the face, when hair and throat are covered by it, is given a more stately air when surmounted by a coronet of gold and jewels worn outside the linen, the deeply decollete gown being of brocade bordered with ermine about the neck, as Marguerite de Bourgogne wore her's a century earlier. The Greek *nimbus* was a band of linen, sometimes jeweled, tied about the temples and forehead and hiding the ravages approaching age brings to beauty, while the hair is beautifully curled above. The Roman ladies draped their pallas differently whether for walking, sitting or standing, so that, if such a costume is to be worn, one has in some measure to fathom the problem of handling the loose drapery with ease and unconsciousness at each change of position.

Coiffures change the apparent shape of the face to a curious degree, the Pompadour of the eighteenth century giving a receding look to the foreheads of the period; the Hennin—the peaked headdress of the moyenage shown in the above figures gave to all ladies the bulging forehead, which is the type of that epoch, while the Ferronniere gives a round flat head. These points are of great assistance in choosing a costume that will give the most marked effect of character.

Finally, a word about make-up. Every costume has its particular fashion in regard to the actual painting or other artificial treatment of the features. Of course, patches and powder are well known, but not so familiar is the fact that the fine ladies at Versailles wore bright vermillion on their cheeks, so that their own skin on the throat and neck was rendered by contrast yellow in tone instead of milky. During the time of Henry III black velvet was constantly worn by the court ladies, when deeply décolleté, and then a chalky whiteness was the fashion, partly induced by the contrast of the black and partly created artificially by the aid of white lead without a touch of anything so vulgar as a blush. Add to this the peculiar gestures necessary for the handling of over-long skirt, dragging sleeves and extravagant headgear and it becomes imperative for grace and ease that the costume be worn at least for a few hours in one's chamber before appearing before the world in the guise of some famous queen of beauty.

LADY CANDOUR.

A "DRESS-UP" PLAY FOR CHILDREN

"THE Princess and the Doll," recently given in London, is written to be played by children before an audience of children. It is the story of a naughty little princess who ill-treats her toy. By a fairy decree, as soon as she loses her golden comb, she is turned into her doll, Bluebell, and vice versa. Then all those poor toys are able to wreak their revenge!

A PERSONALITY PARTY

AN ORIGINAL ENTERTAINMENT TO WHICH THE GUESTS ARE BIDDEN TO COME IN THE ROLE OF THAT DELIGHTFUL OTHER SELF THAT WE ALL KNOW WE POSSESS BUT THAT CONVENTION BIDS US CONCEAL.

BY SARAH LEYBURN COE

"WON'T you come to my party as your other self? If you happen to have several other selves please select the one that is most interesting, wear the costume that suits it best and come on the 19th," wrote a clever literary woman to about a dozen kindred spirits.

There were spirits incidentally, who could be depended upon to produce at least one hidden personality apiece and to give it a chance of having a good time just once, in its own peculiar way. They made the most of their opportunity, too, for it is not every day that one is able to throw aside one's evident personality that grows so boresome at times and to be an entirely different somebody else. There were one or two to be sure, who did not care to give their other selves an outing, and they appeared in costumes more picturesque than suitable to the occasion, strictly speaking, but even they stuck faithfully to their roles and the original plan of discarding one's conventional personality was beautifully carried out. The hostess herself, in a correctly designed 18th century gown was the languishing belle, half coquette, half prude, who looked as though she had stepped from the frame of a charming old portrait. Underneath an overdress of black and blue was a blue satin petticoat. The overdress was made with square cut neck, long pointed waist, bouffant drapery over the hips and a Watteau plait; powdered hair and star shaped patches at one corner of the mouth and on the cheeks added a final touch.

A brilliant Carmen costume with yellow satin skirt and red embroidered shawl

The first disassociated personality to appear on the scene was a man of quiet tastes and most refined instincts, a book-lover and connoisseur of rare bindings and old prints, whose most extravagant dissipation is the hot pursuit of first editions. He wore an ordinary business suit and at first glance seemed to have come minus his other personality. A brilliant crimson tie, the like of which he had never been guilty of wearing, gave a bit of clue to his assumed or resumed character and a huge scarf pin in the shape of a double horse shoe set in rhinestones tracked it straight home. A handkerchief ornamented with large blue polka dots left no room for doubt. Was he a sport? "Shure." And as he slouched across the room to greet his dainty hostess there was not a sign of recognition in the eyes of either. The 20th century dead-game sport and the 18th century belle incidentally indulged in a bit of repartee that was worthy of an audience.

They were interrupted by the entrance of a swarthy little Italian in a red sweater, and large hoop earrings, with a gay handkerchief on his head and a guitar slung over his shoulder with a yellow ribbon. "Eet ees a great-a pleasure to me," he murmured, as he bent on one knee and gave his hostess an adoring glance through long lashes effectively used. "Will the fair-a lady listen to my songs of la bella Napoli? I am a singer, madame, and it do me great-a honor to sing to you."

He was the other self of a brilliant illustrator whose delightful singing of Italian songs is in sharp contrast to his matter of fact appearance. Born of New England parents many thousand miles from sunny Italy, he says that his grandmother was a Spaniard and that there is a south of Europe streak in him that crops out in his gift of singing little songs reminiscent of moonlit nights and the twang of stringed instruments.

A sombre figure followed him. A woman enshrouded in fog gray, giving an effect of mystery and remoteness. When addressed her answers were enigmatic, and her movements were slow and stately. She had come as the Eternal Feminine, that quality of woman's nature that lurks unsuspected behind all that seems frankest and most self revealing. She volunteered nothing and spoke only in response to questioning, but that response was as vague as the word of an oracle, and she was as elusive as her floating veil. Unlike any of the others, however, she had brought both of her personalities and it was not long before she discarded her most real self and appeared in the costume of her other self, a Folly dressed in the gayest colors from head to foot with all the appurtenances of that giddy lady.

Costume of an attendant at the court of Isabrande Bavière in 1420

A man in immaculate evening dress strolled in and was taunted with having only one personality and that a conventional one. There was not so much as a tie or a piece of jewelry to show any attempt at assuming another character. He smiled a cynical sort of

smile as he sauntered over toward the hostess. As he stepped directly in front of her and the light fell on his face there was an unpleasant strangeness about it that gave her a start. He was himself and at the same time he was unquestionably different. Then she saw that a queer little black streak that started upward and outward from each of his eyebrows, gave him a decidedly Mephistophelian expression, and when he turned his head just a bit it gave her more or less of a shock to see that his ears had been made up to look pointed. With less preparation than any of the others it was one of the most compelling of all the personalities.

Asked why he had chosen to play understudy to the Prince of Darkness he said that he had spent his life in a vain attempt to put his better self through its paces for the benefit of a supercritical public and an opportunity to give it a much needed rest was not to be despised. For one short evening, thanks to his hostess, his other nature could dress up in his better self's good clothes and appear in public unmasked.

It evidently takes all sorts of personalities to make a party, just as much as it takes all sorts of people to make a world. The Mephistopheles gentleman had not had time to gravitate toward his affinity, Mademoiselle Folly, before an angel appeared. A regular Easter card angel, tall and fair, with an aureole of blond hair, a golden halo and lovely wings done in accordion plaited effect and stiffened with whalebone. A stalk of lilies in her arms that were crossed over her breast made the picture a perfect one.

There was a little flutter of admiration and astonishment as she seemed to float in, but unexpected as such an appearance was the disassociated personalities were right on the spot to greet her. The little Italian made a movement as if to cross himself, the Sport awkwardly fingered his gaudy jewelry and little Folly dropped her eyes and made an uneasy motion that sounded all the bells on her skirt.

There being no question as to what her personality was, the angel was asked why she had chosen to emphasize the heavenly character of her own nature. Frankly and ingenuously she confessed that her first idea had been to appear as Salome. As her art is the delineation of charming looking society women in extremely good clothes, the barbaric contrast of Salome's make-up appealed to her versatile nature, but as her hair was just the proper color and length for an angelic role, and a long white straight robe the simplest sort of a costume, she had decided on it and her fellow guests were at liberty so far as she was concerned to draw their own conclusions and make their own comments.

Another literary man associated in every one's mind with the making of a scientific magazine, dignified and almost taciturn, gave them a bit of a shock by appearing in gaudy clothes of the most atrocious colors. A tie so brilliant that it threw that of the Sport's completely in the shade, a waistcoat that matched in its bad taste but contrasted in color, and shiny jewelry distributed liberally over his person created a sensation almost equal to that caused by the arrival of the angel. To the puzzled on-lookers he explained that sober and grave as he may seem, he is a peacock by one of his natures and that his fondness for the brilliant colors would amount to a passion if he did not curb the peacock's pride.

Young woman in the reign of Francis I. Gown of violet with black sleeves lined with blue. Cap of black and white

Dress in rose color, underskirt and drapery of white with gold embroidery. Belt of jewels. Worn about 800 A. D.

Dressed as a typical Irish maid-servant, in heavy shoes, coarse dress and woolen gloves came a miniature painter, usually as dainty and attractive as one of her own miniatures. She wielded the dust brush that she carried quite as deftly as she handles brushes of a different sort and her brogue was nothing short of delicious. Spying the little Italian she made straight for his corner and the dialogue that followed would have done credit to a much-rehearsed scene, and as long as it lasted the pair had the centre of the stage.

A dear little woman in quaint Puritan garb played her part well enough to convince her fellow guests that she was quite sure she had a Puritan side in her nature, owing, no doubt, to her New England ancestry. She undoubtedly looked the part, but a little later she was heard confiding to Folly that she had been perfectly crazy to come as a painted lady, much to her husband's horror.

"Would you have worn black?" asked the keenly interested Folly.

"My dear, I haven't any idea," the little Puritan answered, "Tom was so indignant that I got no further than the paint."

An eighteenth century hostess greeting a twentieth century guest in the person of an ardent woman suffragist, was the next in the order of arrival. The guest, by the way, being a man in woman's clothes, presented a happy medium between the typical caricature and the real article. He did not represent his other self, but considered it a good opportunity to appear as a sympathizer in a burning question and did his best to convince the eighteenth century coquette that votes are much more desirable than beaux. She seemed politely attentive, but the big fan hid just the slightest suggestion of a yawn.

A prosperous business man whose recreation is music, and who has in his makeup a strain of decidedly lyrical in spite of his capacity for large affairs, was the last guest to arrive. He had discarded stern facts and figures, dressed his lyrical self in a long yellow robe with a black beak attached to his remarkable head-dress and came as a canary.

After the informal intercourse between the different personalities there was a matching of wits in which each man talked to each woman in succession for ten minutes. At the end of this period a vote was taken, the men voting for the women and the women for the men, to decide which individual had held most firmly to the intended characterization. The Irish maid was awarded a flower-tied mirror of reflection and a cast of a Faun's head went to the all-round Sport.

Costume of Laure de Noves, a famous French beauty. Color a rich blue trimmed with gold braid, light blue and white

Venetian fruit seller *Egyptian princess* *The bat costume* *Village maiden, 18th century* *Italian peasant*

FOR THE FANCY DRESS DANCE

How Effective and Becoming Character Costumes Can Be Made with Moderate Outlay—Full Details as to Accessories

A FANCY costume will have far greater success if the gaudy and tinselled models are avoided and instead one be chosen in which there is artistic merit in color and arrangement. Materials good in tint and adaptable to graceful handling are to be had at reasonable prices, especially at this time of year when remnants of good fabrics go for a song. For brilliant effects, when necessary, there is available a glazed tarlatan, that comes in green, white and pale blue. It is originally intended for wrapping furniture and bric a brac when the house is shrouded for the summer, the glazed surface of this fabric preventing any sifting through of dust. But the high lustre is just the quality needed for certain costume accessories, it giving plenty of gleam without too glaringly cheap an effect.

Many of the satin cloth materials that sell for linings are suitable and are to be had in every possible color. There is no end to silk and linen mixtures that have excellent lustre and sell from 18 to 40 cents the yard. Cotton crêpes are always good and these are to be had in a large assortment of colors. Cotton voiles are especially suitable for light airy draperies, and are not at all dear. In cases where nothing but genuine chiffon will answer for veils, scarfs, etc., one can find left-over pieces at reductions and nice qualities that sell regularly for about 70 cents the yard. If the costume requires satin or kid slippers to match, these may be had very cheaply at a sample shoe shop, where samples, misfits, etc., are sold as low as a dollar and a half a pair.

Spangles, when such decorations are requisite, can be had in every conceivable shape and color at an establishment that devotes itself exclusively to their production. Beads, bugles, paillettes and fringes can here be had in quantities, with whatever special thread or needle is necessary for attaching them. One may have also either gold or silver bullion for embroidering. Special designs beside those in stock are made to order, and every variety of work of this sort is skilfully done here.

Lovely materials for costumes are to be found in the upholstery departments of the shops, which, with the exercise of ingenuity, give splendid results. Chintzes and cretonnes with flowered patterns may be cut out and appliquéd to great advantage for instance, and some of the thin cotton window draperies in colors are available. One can pick up silk and linen brocades for court costumes that are quite as pleasing as many of the high-priced silk ones.

The Egyptian costume represented in sketch one is in scarab colorings, dark green and metallic blue, with a black veil. The foundation dress is dark rather dull green. As this part can be used again for a house frock or evening gown it is quite worth while to get a good material for it. Satin at $1 a yard is a good choice; or better still is a satin finish messaline or taffeta, which comes in changeable finish, combining the two foundation colorings. If a green satin is chosen have the high waisted skirt cut with a seam up the middle front, bringing it smooth and bias across the hips. Over the folds at the bust draw a width of thin blue chiffon or silk net. If the gown is of silk it may be necessary to put in a very little fullness, shirred or gathered, where the skirt joins the waist. Face the hem to a depth of at least four inches with heavy green flannel or cloth, and one or two weights will be necessary to hold down the long narrow train. The decorative panel at the front is not difficult to manage at home, the pattern being first cut from heavy but not very stiff black canvas. Cover this in black satin cloth, catching it to the background by slip stitches on the surface. The black figures that ornament it are cut from green glazed tarlatan and put on with library paste. At the bust the scarab ornament is in satin, with an imitation jade cabuchon at the middle. One can find something to answer for this either among the fancy buttons or at the hat pin counter. Choose all green rather than anything mixed with rhinestones, as these do not suit the character of the costume. Over each shoulder run flat bands of satin, lined in canvas. This has diagonal bands of black tarlatan set across, and at the lower end there are heavy black tassels. These last can be found in variety in the upholstery department. On the left shoulder the strap has only the tarlatan to trim it, but on the right there is a strap of polished jet discs. If these are too expensive, and there is nothing among one's possessions that will answer, substitute black satin mounted on cardboard, joined together by jet beads strung on a strong silk thread. The veil is of chiffon and may be used later as a tunic when the gown is made over for ordinary evening wear. The serpent's head ornament is easy to procure, as there are bandeaux of gold tinsel in the form of snakes at the counter where head-dresses are sold in any of the department shops. To complete the costume most charmingly have green satin slippers with tiny green scarabs as buckles. These can be bought unset at any of the jewelers dealing in semi-precious stones. If one wish to work out this Egyptian idea more reasonably it can readily be done by using either cotton crêpe or a silk and linen lining fabric for the main part and cotton net for the veil. For anyone who already owns a dark blue or dark green gown of either satin crêpe de chine or any suitable material, it needs only a little readjustment to transform it according to this idea. Or one can get a satisfactory effect with a black satin gown by making the veil, shoulder bands and panel in green and blue mixtures.

Dutch peasant

BAT COSTUME

This model reproduced in the second drawing is not only very much out of the common, but most effective if well done. The simplest way to get the gunmetal tone that it calls for is to have the lining of silver grey satin cloth, with a number of black cotton net skirts over this. Have anywhere from three to five coverings, as the effect should be airy and light, and if the draperies are not voluminous in a short skirt the outline will be most awkward. It is better to have the black as the topmost color, but the idea has been carried out with black as the foundation, and the net grey. This increases the somberness and has the advantage of being easily concocted on an ordinary black silk or satin petticoat. The girdle is black, with the upper part of the bodice in grey satin veiled in black, provided of course that those materials form the skirt. A small bat made of satin with net wings is sewn at the front where grey satin revers meet. The wings are not at all difficult. For the ribs use feather-boning cased in black, tarlatan forming the membrane. Black spangles in assorted sizes are dotted here and there, and can be affixed with mucilage or fish glue much more easily than sewn on. There are tiny sleeves of net, folded around the arm and tied in a bow on top with streamers flying. The bat motifs in the skirt should be made very dense so as to stand out at a glance. Jet spangles sewn on shaped muslin backgrounds are the best. They are attached on the satin foundation underneath all the net skirts, so that they are distinct without being too brilliant for the bat idea. If, however, jet proves too costly the bats may be cut out from black glazed tarlatan, or, if procurable, black glazed leather. The head-dress is easy to cut into shape, it being made of the materials chosen for the frock, and wired at the edges to keep in place.

The costume must of course have as much depth of tone as possible. Its somber hues will be found both smart and becoming. Plain black silk stockings with at most clocks at the sides as decoration, and black satin slippers are worn.

(*Continued on page 30*)

STUNNING EVENING TOILETTES HANDSOMELY EMBROIDERED

FOR "FASHION DESCRIPTIONS" SEE PAGE 30

WHAT SHE WEARS

Individuality of the Bride Often Sets Convention at Naught as Regards the Usual Formalities—What The Young Set Will Wear at Southern Resorts—Smart Tailor Made Serge in the New Style—Treatment of Cotton and Linen Tailored Costume

WINTER weddings may be said to be popular this year, if one is to judge from this month's calendar. There was once a time when certain smart weddings led off as an object lesson to a large following of the same social standing, and also influenced less pretentious ones. Not only were the details of dress, the ceremony at the house, but even the hour of the day or night depended upon the fashion set. We are seeing the other customs now. Modern weddings are arranged very often by the future bride's personal views, tastes, whims, and caprices. The standard taken is that it is her wedding, and she will have it conducted in her way. If too much opposition is brought to bear by the family interested, in some instances she takes matters in her own hands and goes off with her future to some clergyman's house, and announces the fact of her marriage to her parents afterwards.

A CONVENTIONAL WEDDING

A charming wedding at St. George's brought together last week members of a thoroughly representative New York society. The bride, an unusually handsome blonde, wore her white satin, lace trimmed gown with extreme distinction. In every detail of coiffure, veil arrangement, and flowers, perfection ruled. There were six charming bridesmaids, and a maid of honor, wearing pink satin gowns, overdraped with pink tulle. The skirts remained smartly untrimmed, while the bodices outlined the pretty youthful figures with consummate grace—this the result of total absence of unnecessary trimmings. Picture leghorn hats were worn becomingly, the crowns en pouffe of the same pink tulle, while on the left side large pink roses emphasized the modish uplift of the brim. Each maid carried a pink satin muff of pillow-shape, and they also were trimmed with pink tulle. This delightful style was refreshing, and proved a capital framing in of the natural grace and bewitchment of youth.

THE NEW CUT OF COAT AND SKIRT

The younger set, always eager and impatient to learn what is new or smart in the way of styles for southern wear a few weeks hence, may content themselves with easy minds upon wearing short, apparently sleeveless coats, and skirts that barely escape the ground. They answer for very light weight clothes, cachmeres, linens, piqués, rajahs and pongees. The tendency remains to keep all costume skirts on narrow straight lines from the hips downwards, at the same time giving some plaits or a slight gathered fullness at some point in the design of the various models. This prevents any suggestion of a cramped or insufficient use of material. Whether soutache or yard embroidery enters into the scheme of trimming, it is kept in detached portions, as we have been wearing the same from early winter, all of which proves that what is called new in present styles are in truth only modifications, and slender ones at that, of what we are wearing. That the short coat should seem to be sleeveless is a concession to the balmy breezes and summer sun which prevail in the land of the orange, but often change into northern coolness.

SERGE COSTUME IN THE NEW STYLE

A very simple light serge, in a mixture of ochre-tan and golden brown, was lately tailored into a skirt having plaits across the back, and a wide front panel where the false outer hem of this panel on either side was used for a finish. There were perpendicular rows of small buttons, six in each group, placed opposite to each other, down both sides. The buttons were of brown silk. In the back, the side-plaiting hung quite flat and straight. A Russian hip-length coat gave the idea that its whole front was an entirely removable piece, as upon each side above and below the rings of the arm openings ran close vertical rows of brown silk buttons and loops, corresponding with those on the sides of the skirt panel. On the left side of the coat these buttons actually fastened. Plaits were laid in the back of the coat. Both the half-low turn-over collar and the cuffs to the three-quarter sleeves were of brown silk embroidered in a tracery design of dull ochre. The belt was of cloth and silk combined, fastening in front with a kid-covered buckle in the same ochre shade. An ochre chiffon scarf-cravat, simply hemstitched on the ends, passed under the collar in sailor style, and was knotted below. A pale ochre-tinted high lace chemisette finished the neck. A brown silk parasol, with bamboo handle lightly carved, and pale ochre gloves contributed to the extreme smartness, as did her brown straw tricorne, with its brown chiffon wired bows and an ochre straw ornament set high on the left, all in all adding to the harmony of color. The insetting of the sleeves to give the sleeveless effect to the coat is of itself a mere trick in trimming the arm ring. In the case of this coat it turns out to be a slightly padded fold of the silk. The shoulder cut is lengthened at the same time, thus affording a graceful droop.

Fancy dress costume representing "Night." Foundation of deep blue satin with draperies of filmy black. Silver stars are embroidered on the inner drapery and large dark velvet pansies are placed at the front of the bodice

JAPANESE EMBROIDERY ON WHITE SHANTUNG

A white shantung costume offers another pleasing costume variety. The skirt, while fitting the upper figure like a glove, flares below the knee somewhat. This slight fullness is gathered into a white silk five-inch band of Japanese embroidery, small in design. Below it is a deep and double hem finish, enclosed into the lower side of the embroidered band. This keeps the skirt closer in at the bottom. The same sleeveless style of coat in this instance falls below the hips, the fronts crossing over the bust, leaving a small high V-opening, then slanting downward and at the waist line breaking apart, naturally into pointed front ends. A slight coat fullness is gathered under the bust to perfect the figure outline, and over these gathers on each front a short strap of narrow band embroidery is laid, this entering into the side or under-arm seam of the short coat. A white silk crochet ornament covers the untrimmed end of both bands. In the back the coat curves in slightly into most graceful lines. The same overhanging cut is given to the sleeve ring opening, and a shaped band of white silk embroidery is fitted on the outer edge. The sleeve has a long embroidered cuff to match, but allows at the same time the mousquetaire gloves to appear. At the crossing of the fronts a very ornate white silk ornament, fitted to the slanting lines that prevail, gives a decidedly smart touch. Both hat, gloves and parasol are white. The hat being of fine braid in crin, with tulle bows wired and white roses on the side, accords with the gloves and a white nautch silk parasol with its embroidered border. A white kid and silver wrist-bag is trimmed with long white silk tassels. A charming afternoon function costume is this to wear while paying cottage visits at the tea hours or dining informally at a seaside resort.

BEAUTIFULLY TAILORED LINEN COSTUMES

What the tailors are doing with linens colored and white, crashes, etamines, and other cotton and linen suitings is most surprising. In such costumes the guimpe with its sleeves attached plays very often a most important part. Instead of the old line of vertical seams to the bodice, the new designs furnish curved pieces, squares, hip-bits, and the spaces between are filled in with special white parts, which have been soutached or embroidered. On the skirt will be found curved fittings upon the hips, falling into short or long panels in front, on the sides, or in the back, as the design may require. These panels are often loose hanging, and they, too, have band borders to correspond with the other separate trimmings. Sleeve tops come in for their share of ornament, and cuffs as well are elaborately trimmed.

Smart restaurant costume of corbeau blue satin with a draped skirt. A long scarf of black satin hangs over the shoulders in loose graceful folds. Jaunty tricorne of black velvet trimmed with an offstanding aigrette

PRETTY SIMPLE NEGLIGEES OF CREPE AND CHIFFON

FOR "FASHION DESCRIPTIONS" SEE PAGE 30

SEEN IN THE SHOPS

Pretty French and Spanish Fans—Paper Costumes and Accessories—Favors for Cotillons and Valentine Dances—Fascinating Scarfs and Handsome Jewelry.

ACCESSORIES for evening gowns are very expensive unless one knows just where to buy. Many fans, for example, command fabulous prices, and yet those shown in to-day's sketches are as charming as any one could wish to own, but still they are very moderate in price. There are colors to match all gowns, the designs are exquisite, and the materials good and effective though not extravagant. Sandal wood, with its delightful Oriental perfume, is in great demand this winter, and a pretty example of it is to be seen in the first drawing. Gold gauze is combined with a deep turquoise silk, the latter put on in a wide edge with crescents above it, a combination of gold and silver spangles being arranged in delicate tracery on those foundations. All shades come in this fan beside the one named—green, lavender, red, yellow, or pink being procurable. The price is $2.50.

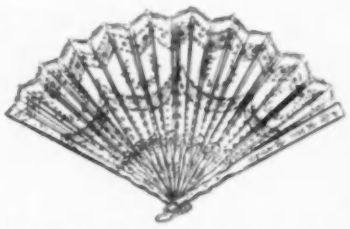
PAINTED WITH PEARL STICKS

The figures in the second fan, which show the little French pastoral scenes, are in pink and blue, with garlands of ribbons and clusters of flowers, the painting being hand work and not a lithograph. A rococo gold lattice makes a supplementary decoration, and further richness is given by the carven sticks. Price, $7.50.

Very effective are Spanish fans printed on a thin silk material at $2. The colors are handled most skilfully, and the result is most pleasing. Dark lacquer touched in gold is used for the sticks.

BLACK GAUZE FAN

This, the original of the third illustration, is a fan that glimmers and glistens most fetchingly and is just the article to enliven an all-black gown. Gold paillettes, both round and pointed, are embroidered in a flower design. Price, $2.



No. 1—The daintiest of fans, made of gold gauze, turquoise silk and silver spangles

POPPY COSTUME IN PAPER

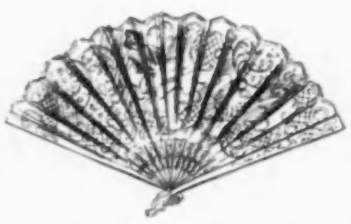
Every season crêpe paper comes more decidedly to the fore as a medium for costumes and decoration. It is far stronger than one might suppose, and in its lovely textures and colorings gives most delightful effects. There is illustrated in drawing No. 4 a child's poppy costume, which shows what wonders may be accomplished with paper. As foundation there is a muslin slip, carefully made and fitted, and on this are mounted long slender leaves that form the body of the frock. Where the skirt flares there are big flowers with plenty of foliage. Flowers form the sleeves, and at the neck to give a softening effect there are folds of chiffon. This model comes in all colors suitable for poppies—red, yellow, pink, white, etc., and is one of the most popular designs shown by the firm where the idea originated. Another great favorite is the butterfly costume, one that can be carried out delightfully in any color. Daisies are represented by a gown, the body of which is green, with single blossoms put on around the neck and at the top of the sleeves. The bottom of the skirt is yellow, with white directly above it. Or one may elect to be a pansy, a bachelor's button, a rose, or almost any flower that blows. With these flower costumes there goes a hat to match, and a tall wand, wound with green and topped by an immense blossom. These accessories are included in the price, which ranges from $8 to $15 according to the elaboration. All these paper garments are made to order, seven days being time required. Dutch girl and boy and jester costumes are more expensive, costing from $12 to $15 apiece.

FANCY HATS

A large number of quaint conceits and novel ideas are shown in the way of paper headgear, either to match particular costumes or to be used separately as cotillon favors. Assorted flower hats include every known variety, each lovely in effect, and most skilful as to make. A tiger lily hat in tawny yellow is becoming and tasteful, it being much out of the ordinary run of what is usually offered in this line. One may have these assorted at from $6 to $9 the dozen. Vegetable hats give an opportunity for clever handling. One is after the order of a crown, with its upstanding diadem made of celery stalks, the incongruity being amusing. Then there are cabbages and lettuce, beets, carrots, etc. Price, $6 and $9 a dozen. Folly hats come in all possible color combinations, with tissue ribbon bows on either end and tiny hanging bells. There are great pompons of paper to trim. For this style is asked $9 the dozen. Fascinating are matching sets of cap and muff as German favors for the women. They represent ermine, the cap a jaunty little affair with a big red poinsettia on one side. The same flower trims the muff. One dollar each is asked for these clever imitations of the genuine fur. Snow caps in scarlet for either men or women are close-fitting little chapeaux with a band of white paper swansdown as border. To go with these there are green horns topped by a cluster of red roses, the instruments being capable under manipulation of loud tooting. The caps cost $4 a dozen, the horns 50 cents apiece. Robin Hood hats are always favorites, especially for entertainments in which any sylvan character is maintained. On the outside the hat is green, its meager brim being faced in yellow; stuck in the band is a quill in variegated tones. Price, $6 for twelve. Frog hats also are suggestive of woodland haunts, and though not beautiful, have a fascination of their own. They are modeled after a jockey cap, the colors yellow and green, with two great popping black eyes affixed on the front. The cost is $9 a dozen. To match is a pond-lily wand with a frog sitting on the lily pad. These are the same price as the caps. Coolie hats and mandarin hats come with long heavy queues attached, and elastics to fasten them firmly beneath the chin. Every color is procurable in these at $6 the dozen.

No. 4—Poppy costume made entirely of paper

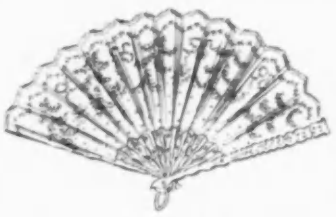
The military always appeals, and there is no end to the assortment of headgear of this description. A German soldier's helmet is presented in black, its tall peak in gold paper, with a star of the same in the front, and a gold vizor band. Such splendor as this comes high; they sell for 75 cents each. No less effective, but much more moderate, is a cavalry cap in black with a very dashing white pompon. This is to be had in either black or colors at $4 the dozen. The old-fashioned caleche bonnet that our grandmothers wore is not overlooked in the collection, and is most becoming with its deep brim framing the face and ribbons to tie under the chin. There is a big bow behind and altogether it is an excellent reproduction of a picturesque bygone fashion. Price, $6 for twelve.



No. 2—Painted fan with tiny French figures and mother-of-pearl sticks

FLOWER PARASOLS

which are most attractive are mounted on a real frame so that they open and shut. The handles are of gilded wood, the coverings in any of the light evening shades in crêpe paper. The price is $15 a dozen, and they are quite as fetching as sunshades in silk or chiffon, and nothing is better liked as favors. Tall Directoire parasols also are shown; these do not open, however, but have handles decorated in tinsel and paper ribbons. For them is asked $9 the dozen. Directoire staffs are equally effective, the pole being wound with colored paper and an exquisite cluster of flowers, maiden hair fern decorating the top. There is a bit of tinsel tied in to give brilliancy and a color contrast.



No. 3—A black gauze fan which glistens with gold paillettes, both round and pointed

FOR VALENTINE DANCES

there is a clever set of favors for both men and women, the latter receiving a huge paper heart with a lock that hangs over the arm with a ribbon, the men being donated a key to fit. Either cost $4 the dozen.

FEATHER PLUMES IN PAPER

are so beautifully made that they appear as soft and rich as the real. For court costumes that call for Gainsborough or Cavalier hats these are just the decoration. Any color is procurable and the cost is $2 apiece.

BUTTERFLY SASHES

to be worn like an order over one shoulder are stunning and original. Variegated tints are worked into them, enhanced by a sprinkling of tinsel powder. These are 50 cents each. Bandeaux for the hair are shown in all kinds of flowers, manipulated from the crêpe paper. Orchids, roses, poinsettia, etc., are arranged on a band that is pinned in the hair. For dinners or bals de têtes such inexpensive and charming ornaments for the coiffure are a boon. Depending upon their elaboration these cost from $4 to $9 for twelve.

IN THE WESTERN SHOPS

[This department, which is to appear each week, is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to our Western office, 628 Marquette Building, Chicago.]

THE dancing season is still in full swing, and each week brings a new idea in cotillon favors. This winter the custom of giving pretty but useless trinkets for favors has been abandoned, and instead we have dainty pincushions, work-bags, hat pin holders, bags for opera glasses, which, in addition to being attractive in appearance, have the added merit of being useful.

One favor I have in mind is a basket made of cardboard, covered with Dresden ribbon in shades of pink, the handle being wound with pink satin ribbon and ornamented with a large bow. The basket is filled with a pink satin cushion, which has pins of all sizes and all kinds in it. Price, $2.50.

There is a vanity case made of two circles of cardboard, covered with pink satin, having two pockets inside, and tied with pink ribbons. One pocket contains a tiny mirror and the other a little chamois bag filled with perfumed face powder. These cases are made in all colors and cost 50 cents each.

Another pretty favor is a collar box made of pink shadow cretonne, bound with gold braid. The upper part of the box is of soft blue satin, which is drawn together with cords of blue. The price is $3.

A cotillon favor which will appeal to the girl who spends many week-ends away from home is a dainty little work-box of cardboard, covered with pink satin. Although only four inches square, it holds every article that one could possibly want for "the stitch in time"—thread, needles, pins, buttons, hooks, tape, baby ribbon, etc. It is flat and can be slipped into a corner of one's dressing bag. Price, $2.

For men there are attractive scarf pin trays of tapestry, the bottom being made of glass with an old French print underneath. They are bound with gold braid and come in a very useful size, four inches by six. Price, $1.

There are many favors in crêpe paper and very fascinating indeed are the long

(Continued on page 28)

SPRING MODELS FOR YOUNG GIRLS' STREET GOWNS

FOR "FASHION DESCRIPTIONS" SEE PAGE 30

WHAT THEY READ

MEDICAL SOCIOLOGY. A SERIES OF OBSERVATIONS TOUCHING UPON THE SOCIOLOGY OF HEALTH, AND THE RELATION OF MEDICINE TO SOCIETY. By James Peter Warbasse, M.D., Surgeon to the German Hospital, Etc. New York and London: D. Appleton and Co. $1.50.

DR. WARBASSE'S title page is a blanket that covers, indeed, but does not unify the contents of his volume, which is made up of editorial articles from a medical journal, occasional addresses, and the like, varying in length from a single short paragraph to many pages. Part I of the volume is addressed to the layman rather than to the physician, and it is full of wise and helpful information. Part II is more strictly technical, and therefore of less interest and value to the ordinary reader. Dr. Warbasse has wisdom, knowledge and humor, but the first of these is occasionally marred by an over-confidence in his own premises and the intellectual processes which he brings to bear upon them. For example, he is much disturbed that the States of this Union do not provide uniform requirements for those licensed to practice medicine, and his remedy would be a Federal license, but he overlooks the very sound reason for a variety in such requirements which is to be found in the varying conditions of social life in the several States. As matters now stand there are whole States where the rural inhabitants would be largely without medical attendance if very strict requirements were enforced as to licensing. It is a pity that remote villages south and west should not have the very best equipped physicians, but it is certain that they cannot have them. The States tend to raise the standard of medical practice from year to year, but a Federal Licensing Board would do harm rather than good. Dr. Warbasse's discussion of Christian Science is surprisingly moderate in tone, but he occasionally goes out of his way to attack current religious beliefs held dear by thousands of the so-called orthodox, and in doing so he does not widen the usefulness of what he writes. What he has to say of idle women is most wise and helpful, and his attack upon the folly of popular amusements is something that should be read by all who are interested in wholesome recreation. His whole discussion of the sexual question is conceived upon high ideals, but it is difficult not to feel that he tends to exaggerate some phases of this question. It is a pity that he should not put this part of his book into a separate pamphlet to be widely circulated among parents.

AN UNOFFICIAL LOVE-STORY. By Albert Hickman. New York: The Century Co. $1.

No woman would ever have written such a love-story as this, no woman will admit the possibility of just such a heroine as Marjorie Dyer, and a mere man may be permitted to suspect that Mr. Hickman knows less about the opposite sex than most women know if not of themselves, then of their sisters. Nevertheless his little book is one of the most fascinating sketches of recent years. Americans south of the Great Lakes should read this story if only to catch its Canadian flavor, so different from the flavor of social life in the United States. It was a magnificent thought of Mr. Hickman to place his fascinating girl in the conventional setting of a smallish Canadian capital, and to make her scandalize a social life which she really dominated. The English-speaking peoples have at least three kinds of snobbishness, if they have not three hundred; one is that of the British at home, another is that of the provincial British in Canada, a third is our own. The smallest of these three very small things is the Canadian variety, just because it is not national but provincial. It is this kind of snobbishness that Mr. Hickman makes his little Canadian city betray, though his heroine shows less of it than her superior neighbors. Nine men out of ten will accept Marjorie as Mr. Hickman pictures her, and if ninety-nine women out of a hundred reject her, why, no matter. Whether Marjorie is a real woman or only a man's awkward attempt to picture a real woman, she and her story are delicious from start to finish.

TOIL OF MEN. By I. Querido. G. P. Putnam's Sons. $1.50.

F. S. Arnold appears as the faithful and skilful translator of Querido's terrible Zolaesque story of Dutch peasant life. From beginning to end the book is an almost unrelieved succession of squalid and at times loathsome scenes. All are done with a powerful realism, but it is difficult to believe that Querido's peasants are true to the average of their kind in such a country as The Netherlands. Hatred, envy, greed, lust, drunkenness, brutality, filth, and sheer delight in gross and even cruel amusements, these are the things that Querido puts into his book. His women are as bad as his men—superstitious, false, mercenary, unchaste. As to the few aristocrats shown, they are idle, selfish, heartless, utterly indifferent to the miseries of the poor. Almost the only sweet and fine trait exhibited is the love of the brutal poacher for his crippled son. No doubt all these things are true of some communities in Holland, but there must be better things also true of any such community, and the pitiless author really fails of his artistic effect by his neglect of light and shade. The very repetition of disgusting scenes, vile language, and every kind of human depravity, finally dulls the edge of the reader's appreciation. After a time the boilermaker's ear refuses to respond to the myriad excitation of the hourly rat-tat-tat. Querido's scenes taken individually exhibit a high degree of realistic art, but strung together into a story of unrelieved squalor and horror, they fail to constitute an artistic whole.

POEMS. By Percy MacKaye. The Macmillan Co. $1.25.

Mr. MacKaye's new volume of verse, a somewhat sturdier thing physically than current poets are accustomed to put forth from time to time, is made up of occasional odes, memorial verses, poems addressed to living persons, a few sonnets, many lyrical and descriptive pieces, and several reflective poems of varying length. The odes are very unequal in execution, and the reader most of the time has the sense of the poet's struggle to embody his thought in fitting form, seldom the feeling that the poet has come out of his struggle with triumph. Mr. MacKaye feels deeply the democratic movement of the time, but thus far he lacks the masterly simplicity of expression necessary to a poet who shall make a true popular appeal. Whitman was absolutely democratic in sympathy and conviction, but he is unread by the mass of those for whom he sought to sing. Burns was a democratic poet, greater than Whitman, and he is the beloved of a whole nation, while his best poems in spite of the difficulties of his dialect, have a genuine popularity outside of Scotland. If, however, Mr. MacKaye can help to make the Brahmin class of New England democratic he will have accomplished an important mission; meanwhile most of the verse in this volume can have no really wide popular appeal.

On the whole the most successful of Mr. MacKaye's poems are not his occasional odes, or his unfinished cantata, but his poems, lyrical and descriptive, and more especially those of Group One and Group Three in Part Second. His "Katydid" is a trifle that he might have cast away, seeing that Dr. Holmes, greatest of amateurs, has done the thing so much better. Curiously enough Mr. MacKaye writes more successfully of the English April than of the New England May, perhaps because April is really the first spring month of England, while May is merely the last winter month of New England, when it does not by accident manage to make itself the first summer month. "The Slinger" is one of the most successful poems in the book, because of its happy fusion of thought and feeling. Perhaps even better is the significant reflexive poem on page 134. As a confession of faith it remotely suggests that wise and terrible Sonnet 129 of Shakespeare, though there is nothing imitative in Mr. MacKaye's poem. The little love lyrics of Group Three in Part Second are the simplest and in some respects the most successful things in the book. Mr. MacKaye is specially happy when he deals with winter. Here is the closing stanza of a winter poem:

"Snorted the silvery breath of the horse,
Into the silken
Quivering silence,
Slid like a snowflake
Saint Agnes' moon."

THE NEWEST BOOKS

"SOME Friends of Mine: A Rally of Men" (The Macmillan Company, $1.25 net) is the title of a new volume of selections by E. V. Lucas. In this little book Mr. Lucas has brought together from many sources, most of them modern, and many of them unfamiliar to the average reader, engaging descriptions of men. Mr. Lucas's selections are mostly in prose, but occasionally in verse, and it is pleasant to find among the selections in the latter form matter concerned with the delightful and now too much neglected Hans Breitmann. Charles Lamb of course finds a place in such a collection, and lovers of Elia will quarrel with Mr. Lucas that he has given us so few of such inimitable sketches as "Ralph Bigod." Mr. Belloc's Onion Eater is surely a refreshing bit of slightly archaic, but sufficiently natural English. From "Heine's Reisbilder" is taken the famous description of Napoleon riding through the Avenue of the Court garden at Dusseldorf. Joaquin Miller's Byronic description of Walker the filibuster is included, just to prove to us that the compiler once was young and impressionable. It is a little disappointing that Mr. Lucas could not find space for anything from Walton's Lives. There is a vast amount of good stuff in this little book.

Josh Billings and Artemus Ward have long been dead, and their writings are little known to the present generation of readers, though both said things well worth remembering, and both were wise and witty enough to have written successfully without the adventitious aid of dialect and outlandish spelling. Josiah Allen's wife, however, who was widely popular before Josh and Artemas ceased to write and lecture, goes right on with her dialect wisdom, humor and pathos. It will be a little wearisome to those who were not bred to it from youth, but no doubt "Samantha on Children's Rights" (G. W. Dillingham Company, $1.50) will find faithful readers. It is to be hoped, however, that the author will find no imitators in the next decade of the new century. Whatever justification there may be in the forty years of Marietta Holly's popularity, there can be no excuse for a dilution of Josiah Allen's wife, and there should be some form of swift and disabling punishment for him or her who shall offer any such dilution.

Annie Fellows Johnston has written for L. C. Page & Co., of Boston, a little allegory of renunciation entitled "The Jester's Sword: How Aldebaran, the King's Son, Wore the Sheathed Sword of Conquest." The story is of a prince who is stricken, lamed and maimed as he wanders the world in search of glory with the Sword of Conquest in his hands. The Court Jester, who is a philosopher, finds him, persuades him that renunciation is better than conquest, and induces him to assume the cap and bells, and jest for the amusement of men. Death reveals the identity of the prince, and also shows that he has won more by renunciation than by conquest. Miss Johnston has told her story with studied simplicity of language, though she is betrayed now and then into touches of artificiality in her effort to secure smoothness. The little book is printed on tinted paper and decoratively bound.

The Revelation in the Mountain (Cochrane Publishing Co. Philadelphia), by Gertrude Major, is a collection of tales based on actual episodes in the history of the Mormons in Utah. The book makes singularly unpleasant reading. If true, as essentially it must be, Mormonism is still the most hideous blot against the fair fame of the United States government. The dedication, To the American People, and the introduction, by Judge C. C. Goodwin, should be carefully read and laid to heart by all decent Americans.

Israel Zangwill's drama in four acts, "The Melting Pot" (The Macmillan Co., $1.25), can hardly be called a conspicuous example of the prophesied rapprochment of literature and the stage. Everybody knows that Mr. Zangwill is a skilful novelist with a fine turn for epigram and a keen eye for character. His play shows much of the facility which one finds in his novels, but it is lacking in restraint, too strongly underscored in its more intense moments, and too often addressed to the duller sensibilities of its audience. In Mr. Zangwill's conception America is the melting pot into which the various metals of Europe are to be poured in order that we may have a new alloy with the best qualities of the component parts. As a Hebrew he holds a brief for his people, and accordingly the hero of the play is an idealistic and idealized young man of the persecuted race. With him is contrasted the idle rich American who would have this country conform to European standards, would separate the people into classes, and make a sort of oligarchical republic in which wealth and privilege, birth and social position would outweigh every-day human worth. Mr. Zangwill's rich and snobbish American is by no means an impossibility, but he is after all a foreigner's conception of a type not very common and in this instance a good deal caricatured.

LITERARY CHAT

AMONG the interesting announcements of the Putnams are these: "A Message to the Well," by Horatio W. Dresser, an attempt to deal with various theories as to mental healing, and to find the truth; "God and Man," by E. Ellsworth Shumaker, in which the author evolves what he calls in his sub-title a "Philosophy of the Higher Life"; "Woman's Work in English Fiction," by Clara H. Whitmore, a discussion of the novel by feminine hands from the days of Mrs. Aphra Behn, whose work was not for young ladies, to the fiction produced by women of to-day, some of which is not for ladies of any age; "The Pilgrim Fathers," by Winnifred Cockshott, a tracing out of the men who founded Plymouth Colony in all their wanderings and all their civic relations from the establishment of the church at Scrooby to the absorption of the colony by Massachusetts in 1691; "Shelley, the Man and the Poet," a sympathetic personal and literary study, by A. Clutton-Brock, who is neither a hater nor a blind admirer of Shelley.

The Putnams announce in their Memoir Series a volume by Percy Addleshaw, to be called simply "Sir Philip Sidney." The gentle hero who fell at Zutphen and passed on the cup of water to the wounded common soldier is to be shown here in his many-sided character of soldier, statesman, poet, romancer, critic, and gentleman. Sidney was born in 1554, ten years before Shakespeare, and he died just short of thirty-two, when Shakespeare had only a few months before shaken from his feet the dust of Stratford, and entered upon the humblest phase of his career in London.

SEEN ON THE STAGE

"Mrs. Dot" Has Some Clever Dialogue—"Twelfth Night" Admirably Produced—Maxine Elliott Has a Bright New Comedy and William Collier a New Farce—"alias Jimmy Valentine" Is Popular and "The Watcher" Is Occult, but Well Acted

WHATEVER doubts may have existed regarding the status of W. Somerset Maughan as a playwright have been determined, now that another specimen of his art has happened along in "Mrs. Dot," a comedy worn to wafer-like thinness; and at the same time another matter is settled—Billie Burke is not capable of playing any rôle other than that of the school-girl class. This particular play convinced London playgoers, two years ago, that Mr. Maughan was capable of writing the sort of material their stage demanded and it helped to better the excellent position he at that time had. However, then Marie Tempest was the charming widow, occupying the pivotal point in the action, and Miss Tempest has a playing skill rather beyond that possessed by the winsome Miss Burke, who speedily exhausts her few resources and is then compelled to re-display them when qualities of any different order are required.

Under the circumstances, though "Mrs. Dot" is undeniably clever in its dialogue, competently acted (save in one particular), and while Miss Burke is dainty and effectively piquant, as an entertainment this play does not rank as high as advance reports promised. There are times when the author deliberately halts the action to spin smart dialogue, which is crude play mechanics. Still, the comedy is mildly interesting and the situations generally fit the purposes intended.

Mrs. Worthley better known as *Mrs. Dot*, and *Dot* to her intimates, resolves to marry *Gerald Halstane*, heir to a title, but poor. With a fortune of sixty thousand pounds a year left by her late husband, a brewer, *Mrs. Dot* feels *Halstane* need add nothing, and frankly tells him so at a moment when his finances are at lowest ebb. The young man loves *Dot;* an earnestly made confession; but he confides, also, that he has been honorably bound to *Nellie Sellenger* since their youth, but that his release can probably be effected, as *Lady Sellenger* is ambitious. At the very time when *Halstane* is about to make his request to be freed news comes that his cousin has been killed, and, naturally, *Lady Sellenger* changes her mind, and a condition is created which makes the play possible.

Mrs. Dot invites *Halstane*, his fiancée and her mother to her country home on the Thames, and also *James Blenkinsop*, a cynical bachelor with a fearsome respect for woman, and there she proceeds to throw *Nellie Sellenger* and her cousin, *Freddie Perkins*, together in a fashion which can have but one result. At the same time she pretends to make love to *Blenkinsop*, who, under instructions, is feebly endeavoring to make his own attentions to *Mrs. Dot* appear genuine. As might be expected, *Freddie* runs off with *Nellie* in the motor car conveniently provided for them by *Mrs. Dot*, and *Halstane* is then left free to marry the widow.

Frederick Kerr, as *James Blenkinsop*, who declared that "men are never safe from women until they are in their graves," was the languid, selfish British bachelor to the life, imparting a touch of finish to everying he did. Basil Hallam, in the difficult rôle of silly *Freddie Perkins*, took second honors easily, and Julian L'Estrange, as *Halstane*, and Anne Meredith, Annie Esmond and Kate Meek in the remaining parts were acceptable and sometimes pleasing. The gowns worn by Billie Burke are charmingly appropriate, as her clothes always are.

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Julian L'Estrange and Billie Burke in "Mrs. Dot"

"TWELFTH NIGHT"

THE New Theatre's production of "Twelfth Night" merits high praise, the stage setting being excellent artistically. Indeed, it may appear a bit strange to assert that while Shakespeare's most appealing poetic comedy is not superlatively well acted, its settings are so gratifying to the eye, so completely satisfying in minute detail, as to make up in great measure for the failings of the cast. Edward Hamilton Bell, the art director, has surpassed his previous efforts. It was indeed a pleasure to observe that the less important rôles were not slighted. To assert that the loftiest beauties of speech and action in this masterpiece were realized would not be truthful, yet, in fairness, it must be stated that the players strove earnestly and with intelligence to interpret the lines. If the higher qualities demanded of those assuming leading parts were lacking, they were sometimes suggested, and because of the beautiful settings, an atmosphere of dreamy romanticism seemed to grow upon the audience as the play proceeded. After a few more public presentations of "Twelfth Night," and additional rehearsals, will doubtless bring improvements.

Annie Russell, as *Viola*, is capable, within the scope of her abilities, but she seems unfitted to do justice to the reading and other demands of this character. Too close adherence to modern plays, perhaps, may be one of the reasons why Miss Russell appears inadequate, but whatever the cause, she failed to make the most of opportune moments. Tenderness and grace were indicated, but they were not rightly presented. And in the most important speeches, voiced in blank verse, rhythmical cadence, unfailing emphasis of the proper word and harmonious phrasing were never present—in short, it was not such a *Viola* as Julia Marlowe might have given.

Malvolio, another character of foremost importance in the play, fell to Oswald Yorke, an actor of only fair ability in dramas of the present day, who labored sincerely, but without compensating purpose, to lift his characterization out of the conventional. The redeeming feature of his performance was an endeavor to avoid pitfalls by refusing to attempt the, to him, impossible, and because of this discrimination Mr. Yorke's performance inspires respect. Louis Calvert, in the rôle of the bibulous and rubicund *Toby Belch;* Jessie Busley, as the bubbling *Maria;* Ferdinand Gottschalk, playing the hollow-cheeked and pompous *Sir Andrew Aguecheek;* Henry Stanford, as the light-hearted *Fabian*, and Jacob Wendell, Jr., as *Feste*, the clown, acquitted themselves with general credit. Especially in the disporting scene in *Olivia's* house this jovially inclined aggregation managed to extract a deal of humor from the low comedy happenings without making them in the least disgusting. Matheson Lang was an impressive looking *Duke Orsino*, but little else, and Leah Bateman-Hunter, displayed her inexperience by her colorless playing of *Olivia*. In the small part of *Antonio* Lee Baker did well by the demanded vigor of his performance. A more spirited presentation of "Twelfth Night" will make for an added hightening of the sought-for effects. The ensemble of the company was well balanced, but individual distinction would be desirable.

"THE INFERIOR SEX"

MAXINE ELLIOTT returned to New York in "The Inferior Sex, a trim comedy in three clever acts. Frank Stayton, the English playwright, has here created a snappy little play, with its farcical situations and brightly turned lines, and the star of the company, Arthur Byron, a finished comedian, has achieved a great personal success in the rôle of *Winslow*.

The character is that of a wealthy and pampered bachelor who harbored the mistaken idea that feminity, in the aggregate, was not only unworthy of toleration but vastly inferior to the opposite sex. *Winslow* nursed this notion until he concluded that he would set forth his theories in a book, and to completely escape feminine interference and influence, he sailed away in his staunch yacht to write in peace and comfort. Straightway upon the scene came *Eve Addison* in a small boat, which had become uncontrolable, and in the midst of a dense fog this clever person is rescued by the crew of the Firefly and borne unconscious and dripping wet into the cabin of the fussy bachelor as he is preparing to retire for the night.

And from that moment, until one week

later, when she was taken aboard an English liner homeward bound, *Miss Addison* controlled the situation so thoroughly that, in the end, *Winslow* threw his manuscript into the sea and gave orders to follow the ship bearing away the object of his adoration, giving destination orders to his captain as the "Ladies' Athaeneum, London." As for the mutiny inspired by *Eve*, who is indignant when her host, refusing to be inconvenienced, declines to put her ashore, its development can be better appreciated if seen. Sufficient to say that in the struggle following the crew's determination to seize 'the casks of brandy under the cabin floor and the gold in the lockers," *Winslow* proves himself a man and has the stab wound in his shin carefully bound up by his charming guest.

It is all good fun, and the three leading members of the cast are likely to win applause at Daly's for some time to come. O. B. Clarence's characterization of *Bennett, Winslow's* valet, was the most artistic gem of the performance, and among the other principals T. Tamamato, a Japanese, as *Ah Sin*, the yacht's cook, deserves special commendation. The two settings of the yacht's cabin and deck were admirable for their realistic qualities.

"A LUCKY STAR"

WILLIAM COLLIER, a comedian of distinction and sure methods, rescued a farce hovering between success and failure at the Hudson Theatre a few evenings ago, and set it securely on firm ground. "A Lucky Star" is not a bad farce, but it is not remarkably good, and for this reason it is fortunate that Mr. Collier is in the cast. As *Roland Lester Starr*, an artist traveling in Holland, Collier rented a house-boat to tour the canals. The owner of the boat, however, dies, and, of course, two pretty American girls, *Nell Van Buren* and her half-sister, *Phyllis Rivers*, turn up and insist upon immediate possession of their property. But *Starr* is equal to the occasion and finally persuades the new owners to accompany him on the trip, which is to be, asserts the plausible young man, chaperoned by his aunt, *Lady McNair*.

Unfortunately the Scotch aunt finds she cannot make the trip, but not to be cheated out of his adventure, *Starr* advertises for a chaperon and gets one—a young and charming woman, temporarily embarrassed, who disguises herself and obtains the position. While *Starr* is weeding out the undesirable applicants from among the impossible Dutch women, a good-looking young man discovers the situation and insists upon being invited, and when another attractive member of the stronger sex also annexes himself to the party *Starr's* chances with either of the young women are eclipsed. One is inclined to feel sorry for the artist until the *Chaperon* discards her gray hair and blossoms out in the freshness of dark tresses and other youthful feminine charms, when it is made clear that here is *Starr's* romantic opportunity. Of the fifteen members of Mr. Collier's company, all of them new associates, Marjorie Wood, as *Chaperon;* Paula Marr and Katherine Mulkins, as the American girls, and Reginald Mason, Wallace Worsley and Frank H. Westerton, as the two men intruders and *Sir Alec McNair*, proved acceptable. The farce was adapted by Anne Crawford Flexnor from "The Motor Chaperon," a novel by C. N. and A. N. Williamson.

"ALIAS JIMMY VALENTINE"

PAUL ARMSTRONG has not written an entirely logical play in "Alias Jimmy Valentine," suggested by O. Henry's short story, "A Retrieved Reformation," but it pulses with human interest, it is well acted and it is one of the popular theatrical successes of the season. Henry B. Warner, the new star who appears in it, is a clean-cut player, direct in his methods, natural and unassuming, and his opportunity comes at a timely moment, for whether or not one agrees with all Mr. Armstrong maintains, there is entertainment in the material he has provided, and one scene that grips the attention while the chief climax is developing.

The play begins in the warden's office of Sing Sing prison, in New York State, where representatives of the Gate of Hope Society, a woman's organization endeavoring to effect the release of innocent convicts, appear. They are accompanied, through chance, by the *Lieutenant-Governor* of the State and his niece, *Rose Lane*, and in response to the charge that there doubtless are men unjustly confined within the prison, *Warden Handler* orders several of the prisoners brought out that each may show his peculiar skill in the branch of crime causing individual conviction. *"Blinky" Davis* deftly raises the *Lieutenant-Governor's* cheque, and *"Dick the Rat,"* sneak-thief, borrows a hairpin from a member of the Gate of Hope and picks an "unpickable" lock, perfected by a German inventor after fourteen years' work, just left with the warden to be tested for supposed availability for prison use.

Then *Jimmy Valentine*, sentenced to a ten years' term of burglary, is brought in to open the office safe. His appearance is prefaced by a little speech by the warden, to the effect that Valentine is a high-class criminal, a man of culture, who is possessed of so sensitive a touch that he can detect, with his finger tips, the falling of tumblers in the lock of a safe. When *Valentine* enters he is recognized by *Rose Lane* as the man who protected her against the advances of a coward at a time she was a passenger on a train two years before. When the convict pleads that he cannot comply with the command to open the safe and declares that he was convicted on manufactured evidence, the two crotchety officers of Gate of Hope Society become excited and the *Lieutenant-Governor* and his niece display concern. The scene closes after the room has been cleared of all but the three persons most affected, the identity of *Rose Lane's* champion is established, and the young woman and her uncle depart to appeal to the Governor for *Jimmy Valentine's* pardon.

A month later *Valentine* is released and, after successfully withstanding the temptation of his old pals to return to his former calling, he is offered and accepts a position in the bank of *Rose's* father, in Springfield, Illinois. Before he goes he sets *Bill Avery* on the straight path by finding a position for him, and orders *Red Joclyn* to report to him at the Fourth National Bank, later. Here, three years afterward, *Valentine*, now known as *Lee Randall*, is found in the position of assistant cashier, happy, and thoroughly in love with the daughter of his employer, who is quite as fond of him, and here, also, is *Red Joclyn*, installed as the bank's watchman.

Since *Valentine's* release, *Doyle*, a detective, has succeeded in securing evidence of the former convict's guilt in the robbery of a Massachusetts bank, and, announcing his arrival in advance, by wire, he drops in on his old foe to arrest him. But *Valentine* has manufactured an alibi which is so clever that the detective is thrown off the track and he starts from the door of *Randall's* office when *Joclyn* and *Bobby Lane*, the small brother of *Randall's* sweetheart, rush in crying that *Kitty*, littlest one of the Lanes, has been locked in the new vault. There is but one thing to do, and thinking only of the baby, *Randall*, now the *Valentine* of old, hurries to the annex of the bank. This final scene, in which *Valentine*, toiling, fuming, pleads with the safe to "come on now, old girl," is thrilling in the genuine sense. *Valentine* has sand-papered the tips of his fingers down to the quick that he may do his work, and at last, as he and *Joclyn* swing open the door, one feels akin to shouting. Even *Doyle*, who has watched the whole proceeding from a corner, is affected, as is immediately proved when he says that *Rose* needs *Jimmy* more than the State of Massachusetts.

Laurette Taylor was an attractive heroine, though inclined to be affected, and *Doyle*, the detective, was admirably played by Frank Munroe. Of the others in the cast, which was generally one of strength, Earl Brown, as *Red Jocelyn;* Edmund Elton, as *Bill Avery;* Charles E. Graham, as *"Dick the Rat,"* and Frank Kingdon, Harold Hartsell and two children, Donald Gallagher and Alma Sedley, attracted special notice.

Ferdinand Gottschalk as Sir Andrew Aguecheek and Jessie Busley as Maria, in The New Theatre's admirable production of "Twelfth Night"

"THE WATCHER"

PLAYGOERS interested in spiritualism and willing to respond to the beckoning finger of the "spook" will find "The Watcher," recently produced at the Comedy Theatre, to their taste. The doctrine indicated in this play by Cora Maynard is the efficacy of the loving spirit of one passed into the beyond upon the lives of those left behind, and, in this instance, the steadfast faith of a daughter in the unseen influence of the departed mother provides the bulwark of the dramatic structure. The fact that many intelligent people have had experiences not wholly dissimilar to those occuring in "The Watcher" should create some following for the play, though it is far-fetched and unpleasant in its theme and situations.

It is within the four walls of the living-room of the Kents, in a New York flat, that the action takes place, and here is found a family reduced in circumstances. During the early disturbances of the dramatic pot, previous to its active boiling, the mother of *George* and *Vivian Kent* dies. *Felice, George's* wife, is a neurasthenic, dissatisfied because she is married to a man who has not the wealth she supposed, and jealous of her sister-in-law, *Vivian*, who is about to marry *Joe Worden*, with whom *Vivian* had been intimate, years before, and whose offer of marriage she refused because he was poor. *George Kent*, who is a dissolute gambler, is caught cheating at cards. Following the death of the mother, *Vivian* endeavors to bring *George* and *Felice* into a closer sympathy, but the latter, infuriated at the approaching marriage of the reformed *Worden* and *Vivian*, determines to prevent it. She inveigles her former sweetheart into her room, at a late hour, and, locking the door, contrives to keep him there, against his will, until *George* and *Vivian* return to find them, supposedly, in a compromising situation.

It is here that the dramatic moment of the play ensues and the one in which the "spirit" of the mother exercises a controlling influence, preventing misunderstandings, and driving all toward the right course, which is finally reached after *George* is prevented from shooting himself by another intervention of mother's "spirit." So far as could be seen, there was considerable delay in the "manifestations," which, for a time, seemed to threaten the welfare of all concerned. It is a queer play, but well acted by Percy Haswell, as *Vivian Kent;* Catherine Countiss, in the part of *Felice;* Thurlow Berger, as *Joe Worden*, and John Emerson, as *George Kent*.

If the present trend in the drama continues the "tired business man" may stay at home in peace, for he will certainly not find any light-hearted amusement in such plays as "The Watcher." It is a serious play of unpleasant theme.

AT THE ACADEMY OF MUSIC

CHAUNCEY OLCOTT may not sing as well as he used to do, but it never would do to tell his admirers so, judging from the way they gathered at the Academy of Music a few nights ago, where he reappeared in a new play called "Ragged Robin" and won plaudits enough to satisfy any actor-singer. Rida Johnson Young and Mrs. Olcott have given the star the materials he needs, and they are all put to excellent advantage.

E. H. Sothern and Julia Marlowe are now in the first of their four weeks' engagement at this house. They will be seen in a repertoire of Shakesperian plays.

Francis Wilson and Baby Davis in "The Bachelor's Baby," at the Criterion

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CONCERNING ANIMALS

A BLIND LEADER

THAT noted Baptist clergyman, the Reverend Robert S. McArthur, recently devoted the civic hour of his morning service to a laudation of vivisection, about which subject he appeared to be as ignorant as a newborn babe. Among other things he referred to the torture of the many worthless curs that run about as justifiable, and to substantiate his indefensible statements called upon a certain Dr. Wendell C. Phillips, who is reported to have made the truly amazing assertion that there "is no cruelty in using animals to procure antitoxin." A trained physician who makes such a statement is either wholly ignorant of the process, or deliberately falsifies the facts in regard to it. In either case his statement is reprehensible. This community is rapidly becoming enlightened as to what vivisection really is, and in the not far distant future it will be interesting to observe how long it will take the Reverend MacArthur to become as intelligent about the matter as the man in the street.

A DOCTOR'S PLEA

Dr. William J. Morton, whose father discovered the anaesthetic properties of ether, made a plea for the non-vivisection of dogs at the twentieth annual dinner of the Society of Medical Jurisprudence, when in responding to the toast "Anaesthetics and vivisection" he suggested that a law be passed to prohibit the practice. He is reported to have said, "I do not see how any human being with a spark of human sentiment in him can cut up a loyal, faithful dog. He is the one loyal animal and I make a plea for his exemption." In the "Herald" Dr. Morton is reported to have said in the course of his speech, "It takes courage to avow one's self an anti-vivisectionist: we have families to support," but this part of the address was rendered by the "Times"—a rabid pro-vivisectionist paper—as "Mr. Morton did not desire to be classed as an anti-vivisectionist," which, of course, has not at all the same significance. However, the suggestion of exempting the dog alone will not receive support from the antis, because, as it is the most popular of animals, if it were exempt public interest in the great wrong would not be as keen as it is now, and the reform all along the line would be retarded. Nevertheless, Dr. Morton has done the cause of the "antis" a great service by his plea, for by making it he shows anew the baselessness of the claim that cruelties are not practiced upon the defenseless victims.

ILL-TIMED FLIPPANCY

Among a number of animals destined for manageries and zoos, recently brought in by a foreign steamer, was an unfortunate giraffe who was so tall that he just fitted between the beams, with the result that when the ship rolled he suffered greatly in his confined quarters. Instead of pitying the poor wild creature, the "Evening Post" seems, however, to have thought the animal's great discomfort (not to say positive suffering) a suitable theme for jest, remarking that it was a fortunate matter that the howling of collie dogs (tormented by the elephants) drowned the complaints of the "peevish giraffe." It would seem that a journal which pretends to being an ethical force in the community would find some more suitable subject for jest than the sufferings of an animal compelled to undergo the miseries that are always incidental to the experiences of wild animals in transportation. Let the editor of this journal remember that he too is an animal, and let him ask himself how he would like to be taken for a run over the plains of Africa tied between two healthy giraffes.

STUDY THE SUBJECT OF ANTI-TOXIN

Dr. Joseph Harrigan, of New York, who, like Dr. Joseph Winters, is not an advocate of the anti-toxin treatment of diphtheria, refers those who wish to inform themselves to Dr. J. Edward Herman's book on this interesting topic. This is a matter in regard to which the parents should educate themselves by reading authoritative works, not, as is usually done, by simply taking the word of any physician who may happen to be called in.

PLAGUE TRANSMISSION

A halt in the charges so freely made against animals and insects, that they are carriers of disease, has been called by Dr. George W. McCoy, of the Marine Hospital service, in regard to ground squirrels infecting human beings with plague on the Pacific coast. In a recently issued bulletin of the department, Dr. McCoy gives it as his opinion that the number of human beings directly infected from squirrels will never constitute a large element in the mortality and morbidity of the infected section.

A BIRD THAT REASONS

Certain acts of the woodpecker indicate that this bird not only reasons, but is capable of thinking as far ahead as a year. It is related of the California woodpecker that in the autumn he bores several holes (invariably in a pine tree) which he later spends time in filling, each with an acorn, adjusting these to a nicety into the holes selected. He does not eat acorns, but he knows that they will remain intact through their first winter, and that by the second they will become infested by maggots, which constitute the food of which he is most fond. The woodpecker, unless indeed one of his species gets ahead of him, then reaps the reward of his foresight by reveling in an insect diet throughout the snow period.

WAGNER'S COMPASSION

Albert Laviajnoc in his work on "The Music Dramas of Richard Wagner" quotes the composer as saying: "I am more and more moved at our relations with the animals, which are so horribly maltreated and tortured by us. I am happy above all to be able today (1864) to indulge without shame the strong compassion which I have at all times felt for them and to be no longer forced to have recourse to sophisms to try to palliate the wickedness of man on this question."

AS SEEN BY HIM

(*Continued from page 8*)

OF INTEREST IN SOCIETY

One of the interesting engagements announced recently is that of Miss Elizabeth S. Morgan, the daughter of Mr. and Mrs. Edwin D. Morgan, of Wheatley, Westbury, L. I., to DeLancey Kane Jay, second son of Mr. and Mrs. Augustus Jay. Mr. Jay's mother was a Miss Kane, and his great great-grandfather was John Jacob Astor. Mr. Jay is a Harvard graduate, and a member of the Racquet and Knickerbocker Clubs, and his brother, Peter Augustus Jay, who is in the diplomatic service, married Miss McCook. Miss Morgan, who made her début a year ago, is one of quite a family of children. It was stipulated in a will of a relative of her father's that to each child of his second marriage—his first wife had no children—there should be left a legacy of one hundred thousand dollars, or some such sum, to be taken from a fund which was otherwise to go to Yale or Harvard—I forget which. Mr. and Mrs. Morgan have, fortunately, a number of children.

Mr. and Mrs. Julian McCarty Little, whose recent marriage was quite a sensation, have elected for the present to live in the West, where young Little has mining interests. Mrs. Little was first Miss Fanny Jones, a step-daughter of Lewis Quentin Jones, and a relative of Mrs. Stuyvesant Fish. She cared nothing whatever for society, and having a pretty voice and a decided talent for the stage, studied with that end in view. She then changed her mind, and married Henry Spies Kip, but as this did not turn out happily, she secured a Reno divorce and married Julian Little, who is a distant cousin. He is the brother of Mrs. Reginald Norman, of Newport, and a descendant of General McComb, while Mrs. Little is related to the Costers and to the Anthons.

One of the popular young matrons who does much entertaining in the Hudson River summer colony is Mrs. William Wilson McVickar, who was Miss Ella Tomlinson. Mr. McVickar's mother was a Miss Jaffray, and his father belonged to the old McVickar family.

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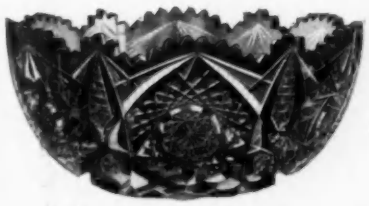

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SOCIETY

DIED

Hay.—On February 1, 1910, at her residence, 7 Princess Gate, Hyde Park, London, Sally, Dowager Lady Hay, widow of Sir Robert Hay, Bart., and daughter of Alexander Duncan, deceased, of Providence, R. I., in the 77th year of her age.

Wendell.—Suddenly, at his residence, 126 East 35th street, on Monday evening, January 31, Gordon Wendell, son of Jacob Wendell, deceased, and Mary Bertodi Wendell.

ENGAGED

Billings-van der Poel.—Miss Blanche Pauline Billings, daughter of Mr. C. K. G. Billings, to Mr. Wm. Halsted van der Poel.

De La Vergne-Stevenson.—Miss Katharine De La Vergne, daughter of Mrs. John C. De La Vergne, to Mr. Archibald E. Stevenson.

Fisk-Gould.—Miss Evelyn Fisk, daughter of the late Harvey Fisk, to Mr. John W. Du B. Gould.

Hoyt-Von Stumm. — Miss Constance Hoyt, daughter of Mr. Henry M. Hoyt, of Washington, to Mr. Ferdinand Von Stumm, of the German Embassy.

Jones-MacMonnies. — Miss Alice Jones, daughter of Mr. John P. Jones, of Santa Monica, Cal., to Mr. Frederick W. MacMonnies.

Higginson-Wendell.—Miss Barbara Higginson, daughter of Mr. Francis Lee Higginson, to Mr. Barrett Wendell, Jr., both of Boston.

Ober-Palmer. — Miss Grace Hamilton Ober, daughter of Mr. Albert Graham Ober, of Baltimore, to Mr. Charles Harvey Palmer, of Milwaukee.

Wister-Meigs.—Miss Margaret Wister, daughter of Mrs. John Wister, to Dr. Edward Browning Meigs, both of Philadelphia.

WEDDINGS

Hoppin-Gurnee.—Feb. 8. — Mr. Francis V. L. Hoppin and Miss Mary Gurnee, daughter of Mr. Walter S. Gurnee, were married on Tuesday, February 8, at the home of the bride.

Miehle-Smith.—Feb. 2.—Mr. Caleb J. Miehle 3d and Miss Frieda L. Smith were married on Wednesday, February 2, in the Church of the Holy Trinity at Philadelphia. Bridesmaids: Miss Emily Helger, Miss Rebe Samuel, Miss Celeste Hecksher, Miss Margaret Thomas, Miss Agnes Spencer, Miss Frances Clark, Miss Anita Smith, and Miss Marguerite Miehle. Best man: Mr. Gerrit P. Judd. Ushers: Mr. Morris Wood, Mr. Charles T. Brown, Mr. Horace F. Smith, Mr. William B. Matthews, and Mr. Horace H. Sayres.

Webb-Havemeyer.—Feb. 8.—Mr. James Watson Webb and Miss Electra Havemeyer, daughter of Mrs. Henry O. Havemeyer, were married on Tuesday, February 8, in St. Bartholomew's Church at 4 o'clock.

Zabriskie-Bicknell.—Feb. 5.—Mr. Frederick C. Zabriskie and Miss Theresa Pierrepont Bicknell, daughter of Mr. Geo. A. Bicknell, were married on Saturday, February 5, in Christ Church, at four o'clock.

WEDDINGS TO COME

Logan-de Sincay.—Feb. 25.—Miss Marie Louise Logan, daughter of Mrs. John A. Logan, to Mr. Henri de Sincay; Lady Chapel, St. Patrick's Cathedral.

Davenport-Aldrich. — March 28. — Miss Dorothea Davenport, daughter of Mr. and Mrs. George H. Davenport, to Mr. William T. Aldrich; Trinity Church, Boston.

Webster - Whitney. — March 29. — Miss Pauline Webster, daughter of Mr. and Mrs. J. Frederic Webster, to Mr. Stephen Whitney; Emmanuel Church, Boston.

INTIMATIONS

Baker.—Mr. and Mrs. George F. Baker have returned from Lakewood.

de Grove.—Mr. and Mrs. E. Ritzema de Grove were at Atlantic City on Wednesday.

Drexel.—Mrs. John R. Drexel gave a small dinner dance on February 3.

Fabbri.—Mrs. Ernesto G. Fabbri has returned from the South.

Graham.—Mrs. George S. Graham and Miss Marian Graham, of No. 35 West Fifty-second street, have gone to New Orleans for the Mardi Gras.

Hutchinson.—Mrs. Cary T. Hutchinson will give a dinner for Miss Elizabeth Bertron and Mr. Snowden Fahnestock on February 15.

Kane.—Mrs. Woodbury Kane will not return from Europe this summer, as she plans to remain abroad indefinitely.

May.—Miss Isabel May, of Washington, D. C., has been stopping with Mrs. John R. Drexel.

Osborn.—Miss Josephine Osborn, daughter of Professor and Mrs. H. Fairfield Osborn, with Miss Ethel Roosevelt, is stopping with Mrs. Nicholas Longworth at Washington, D. C.

Rhinelander.—Mr. and Mrs. Philip Rhinelander are at Atlantic City.

Smith.—Miss Katherine Smith is stopping with Mr. and Mrs. Clarence W. Watson, in Baltimore.

Thorndike.—Mr. and Mrs. H. H. Thorndike, of Boston, have been with Mr. and Mrs. Walter S. Gurnee.

Whitney.—Mrs. Henry Payne Whitney gave for Mrs. Payne Whitney's dance a dinner on February 8.

Wright.—Mr. and Mrs. Charles B. Wright gave a dinner party on February 10.

CHARITY ENTERTAINMENTS

Musical School Benefit. — Feb. 18. — A musical pantomime for the benefit of the Musical School Settlement will be given on the afternoon of Friday, Feb. 18, at the New Theatre. Among the patronesses are: Mrs. Gustav Mahler, Mrs. M. Taylor Pyne, Mrs. Dallas Bache Pratt, Mrs. Charles A. Peabody, Mrs. Oren Root, Mrs. J. West Roosevelt, Mrs. Henry G. McVicar, Mrs. Harry W. McVicar, Mrs. Harry Payne Whitney, Mrs. Payne Whitney, Mrs. Frank S. Witherbee, Mrs. Archibald Douglas Russell, Mrs. Walter Damrosch, Mrs. Wm. H. Draper, Mrs. George C. Clark, Miss Mary T. Field, Mrs. Thomas Hastings, Mrs. Archer Huntington, Mrs. Wm. Pierson Hamilton, Mrs. Foxhall Keene, Mrs. Chas. L. Riker, Miss Hague, Mrs. Gustav Kissel, Mrs. Daniel Lamont, Mrs. Carnegie, Mrs. Wm. Evarts Benjamin, Mrs. Paul Dana, Mrs. Arthur James, Mrs. Le Roy King, Mrs. Herbert Satterlee, Mrs. Edward Harkness, Mrs. Blair Fairchild, Mrs. Wm. Adams Delano, Mrs. John Henry Hammond, Mrs. H. Fairfield Osborn, Mrs. John S. Pratt, Mrs. Whitridge, Mrs. Archibald Rogers, Mrs. Henry Phipps and Mrs. George A. Dixon. Among those who will take part are the following: Mrs. Payne Whitney, Mrs. Reginald Vanderbilt, Miss Kernochan, Mrs. Harry Payne Whitney, Miss Olive Hitchcock, Miss Nathalie Howland, Miss Julia Loomis, Mrs. Arthur Burden, Mrs. Eustis, Miss Constance Pratt, Miss Hoyte Wiborg, Mrs. Roger Winthrop, Mrs. Sydney Breese, Miss Josephine Crosby, Miss Hayden, Mrs. Richard Stevens, Miss Ione Page, Mrs. Choate, Mrs. Wright, Miss Marjorie Gould, Miss Marjory Curtis, Miss Helen Coster, Miss Julia Robbins, Miss Beatrice Nicholas, Miss Oya Wiborg, Miss Clara Fargo, Miss Girlie Brown and Miss Constance Folsom. Tickets may be obtained of the committee in charge, Miss Beatrice Pratt, 24 West 48th Street; Miss Lorraine Roosevelt, 110 East 31st Street; Miss Dorothea Draper, 18 East 8th Street; Mrs. Courtlandt Barnes, The Devon, 70 West 55th Street; and of Mrs. Frances Seaver, 1 West 34th Street, Room 808.

St. Valentine's Kettledrum.—The annual St. Valentine's Kettledrum will be held at Sherry's on the afternoon of February 12.

CORRESPONDENCE

EQUAL FRANCHISE SOCIETY.

Feb. 24.—The Equal Franchise Society will hold its next meeting on Thursday, February 24, at the Garden Theatre, when the Honorable Brand Whitlock, mayor of Toledo, Ohio, will speak. Meetings will continue through March. Mrs. Mackay is president of the organization, and society is well represented in the boxes. Tickets are procurable from Tyson's, also from Mrs. Bourke Cochran, 1056 Fifth Avenue; Mrs. Egerton Winthrop, 114 East 39th Street; Mrs. J. W. Brannan, 11 West 12th Street, or at the theatre on the day of the meeting. Prices $1.00, 25c. Gallery free.

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MUSIC

MAUD ALLAN, whose dancing abroad gained such popular success that imitators hurried to America in advance of her coming to show the things she did, made her first appearance here a few afternoons ago in Carnegie Hall in revivals of the classic dance, and later presented the "Vision of Salome," which won her principal recognition on the other side.

After having seen Miss Allan it is not difficult to classify her position in an art, so called, that is, to say the least, of questionable worth. Isadora Duncan, and others who have tripped in their bare feet about the stages of New York during the past few years, may be sincerely desirous of establishing something which many experts decline to accept as meriting the serious attention of the public, but that opinion will be unanimous concerning the acceptance of the Greek dance as a factor in the art is debatable. At any rate, in so far as Miss Allan's endeavors go, they may be dismissed as being inferior to others of similar character which have been frequently given in this and other cities. Her posturing, skipping and other movements in the classical dances, which she gave with the assistance of the Russian Symphony Orchestra, were not the most graceful imaginable, nor did they shed any new light upon that branch of bodily movement.

As for the "Salome" affair which came later, it was not different from Gertrude Hoffmann's, patterned after Miss Allan's, nor from other imitators who gave us more of this disgusting dance than most of us wanted. It is not creditable to the public at large that such efforts should meet with even the temporary support that makes a few repetitions possible.

The recent controversy between Josef Weiss, a pianist from Leipsic, and Gustav Mahler, conductor of the Philharmonic Society, disclosed the fact that reports from Vienna that Mr. Mahler was a disciplinarian of the most rigid type were well authenticated. At the final rehearsal of the Schumann A minor concerto, which Mr. Weiss was to have played, a dispute as to the interpretation of a portion of the concerto closed by the withdrawal of the soloist, after he had remarked that he was as great a player as Mr. Mahler was a conductor. At first accounts there were threats of a lawsuit from Mr. Weiss, who did not relish having another occupy his place on a programme for which he had been specially engaged by the Philharmonic's conductor.

Liza Lehmann's latest song cycle, the Bretton Folk Songs, recently heard in this city for the first time, did not show this clever Englishwoman at her best. Compared with "In a Persian Garden," the later effort of Mrs. Lehman is feebly interesting. The quartet was not equal to the occasion, and the entire concert lapsed, in artistic quality, into mediocrity.

Ferruccio Busoni is to be the guest of honor at a large dinner given by Mrs. Theodore Thomas to celebrate his visit to the United States. Busoni enjoyed the friendship and admiration of Theodore Thomas, and on the occasion of his last tour here was soloist with the Thomas Orchestra on several occasions. The dinner was originally planned to take place when Busoni played with the orchestra in Chicago, the week before last, but so closely has his traveling schedule been calculated, that he may meet his many engagements promptly, that the dinner had to be postponed until his next visit to the "Windy City," which will be on the 30th.

The Musical pantomimes to be given at the New Theatre on the afternoon of February 18, for the benefit of the Music School Settlement, are interesting a large number of people. Over one hundred prominent young society women will take part in the pantomimes, which will be three in number. The first is "Anitra's Dance," with music from the Peer Gynt suite by Grieg. Forty people will take part in this pantomime, and thirty or more in the scene of "Jack Frost in Midsummer," which is danced to original music by Edward Burlingame Hill. The third pantomime is "Electra at the Tomb of Agamemnon," and has a Greek chorus of twenty-four, besides the seven principals. This is accompanied by music by Massenet. The music will be furnished by the New York Symphony Orchestra, under the direction of Walter Damrosch, and the entire programme is under the immediate supervision of Joseph Lindon Smith, a Boston artist, who has volunteered his services.

ART NOTES

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. Until February 19.

National Arts Club. Exhibition of American landscape painting.

Tooth's. Old colonial English engravings after Reynolds, Hoppner, Romney, etc.

Knoedler's. Portraits and figure pictures by Irving R. Wiles. Until February 12.

Scott and Fowles'. Works by Courtney Pollock, an English sculptor. Until February 14.

Ochme's. Water-colors of English gardens, by Marie Stillman.

Folsom's. Paintings by Lillian M. Genth. Until February 12.

Ralston's. Thirty-five paintings by the late Thomas S. Noble. Until February 12.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis xv and xvi periods.

Ehrich's. Early English art.

Brooklyn. Pratt Institute. Paintings by William M. Chase. Until February 19.

Baltimore. Mr. Walter's private gallery. Open Wednesdays and Saturdays until April.

Boston. Franklin Union Club. Loan exhibition of paintings. Until February 28.

Chicago. Art Institute. Works by the Society of Western Artists. During February.

New Orleans. Tulane University. Collection of early and modern American paintings, sent out by the Fine Arts Federation of Washington.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. Until March 20.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. Until February 22.

Washington. Congressional Library. Collection of lithographs illustrating its development in different countries during the last hundred years.

Corcoran Art Gallery. Fourteenth annual of the Washington Water Color Club. Until February 20.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Eighty-fifth annual of the National Academy of Design. March 11 to April 17. Exhibits received February 22 and 23.

Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22. Exhibits received April 15 and 16.

Brandus'. Memorial exhibition of portraits by Benjamin C. Porter. February 12 to 26.

Folsom's. Oil paintings by the late Louis Loeb. February 15 to 28.

Knoedler's. Portraits by John Da Costa, an English artist. February 14 to 19.

Cincinnati. Art Museum. Works by the Society of Western Artists. During April.

Indianapolis. Mark Herron Art Institute. Works by the Society of Western Artists. During March.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30. No exhibits received after March 23.

GOSSIP

ARCHITECTURAL LEAGUE'S EXHIBITION

WOMEN have taken a conspicuous part in the twenty-fifth annual exhibition of the Architectural League, now being held at the Fine Arts Gallery, in New York, one of the most striking exhibits—a huge plaster model of the bronze doors for the chapel at the Naval Academy, at Annapolis—being the work of Evelyn B. Longman, who was a pupil of Daniel C. French. These doors, which are twenty feet in hight, and certainly one of the most ambitious pieces of work ever undertaken by a woman, were presented to the Academy by Col. Robert M. Thompson, as a memorial of the class of 1868. Perhaps it can hardly be said that they show any great originality of design, but they are well modeled, well proportioned, and interesting as an example

(*Continued on page 28.*)

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of the broader field of woman's effort, which is also true of Mrs. Carl Sherman Corbet's two life-sized statues—one of a fireman, the other of a mother and child—which were designed for a memorial monument to be erected at Syracuse to Hamilton S. White, a fireman. Among the other pieces of statuary shown are W. W. Renwick's plaster models for the outdoor pulpit to be erected in the little garden adjoining Grace Church, New York, and a fountain by Daniel C. French.

There are many more mural decorations and stained glass window designs than usual, so that the exhibition is of greater interest to the layman, and as the exhibits are not crowded, the general effect is one of color. Notable in this class are thirteen panels by F. D. Millet (for the Cleveland Trust Company, of Cleveland), which illustrate the prominent features in the settlement of the Great Lake district, starting with the arrival of the Norsemen, in what became later New England, and running through the discovery of Lake Erie and Niagara down to the present time. Also two large and striking decorative paintings, called "The Conqueror" and "Titurel" by Carl Hassman, of Vienna—the first depicting a mounted Hun in full armor, being one of a series of paintings for the City Hall in Vienna, and the other one of a series illustrating the Holy Grail. Perhaps the most original piece of work exhibited is a large wood panel of Elaine with Lancelot's shield, by J. W. Fosdick, slightly curved so as to give a rounded surface to parts of the design, the outlines and some other portions burnt, and the whole colored to give a rich and highly decorative effect. Mr. W. Fuller Curtis also shows a wood panel of parrots—the outline burnt, and the design filled in with flat tints—but this method, while decorative, is not nearly as effective as the former. Albert Herter tapestries for the Harriman house at Arden (shown several weeks ago at the Natural Arts Club) are also exhibited, while among the other works may be mentioned decorative panel of two women, by John Alexander; a mural decoration called "Music," by Vincent Aderente, who was a pupil of Edwin H. Blashfield; a series of designs depicting "Law," by Edwin H. Blashfield himself, and a charming panel in delicate color of "Psyche at Mount Olympus," by Robert V. V. Sewell. A number of mural proofs by P. V. Galland, depicting the different industries of the country, and copies of mural decorations particularly designed for use in schools, halls, etc., are hung in the Vanderbilt Gallery, in which the place of honor is given to the design for mosaics used in St. Paul's American Church at Rome, by George W. Breck, formerly head of the American Academy in Rome. Another interesting exhibit by the Fiske Co. consists of some of the soft tapestry bricks which are now being extensively used for interior decoration, while in the purely architectural class may be seen the plans for the reconstruction of the palace of the Count and Countess Laszlo Szechenyi, in Budapest, by Ernest Flagg. The old part of the palace is in the style of Italian Renaissance, and this is being carefully followed in the additions, but at the same time many modern and American ideas have been introduced by the Countess, who was formerly Miss Gladys Vanderbilt. There are also the plans for the New York Postoffice to be erected back of the new Pennsylvania station; for the Public Library at St. Louis; for the Civic Center of Baltimore (a scheme for beautifying the city); for an earthquake-proof building in San Francisco, and for many other public and private buildings.

The Henry O. Avery prize of $300 for a competition in which an architect, a painter and a sculptor collaborate—the subject this year being a Renaissance altar and reredos for a church of moderate size—was awarded to Frank A. Colby, Frederick Wilson and Carl Heber, for their design showing a carved reredos with a large statue of a saint standing at either end and a painting of the Ascension above. The league's medals for the architect and painter considered by it to have done the most good generally in their professions were awarded this year to Messrs. Le Brun (who designed the Metropolitan tower), and to Kenyon Cox, whose studies for the mural decorations in the Wilkes-Barre Court House are shown in the present exhibition.

M. Jean de Mot, an attaché of the Art Museum in Brussels, is now in this country obtaining loans of such noted works by the old Flemish masters as are owned here for an exhibition to be held in Brussels.

SEEN IN THE WESTERN SHOPS

(*Continued from page 18*)

Directoire canes, having a bouquet of flowers with long streamer ends at the top, the hats of all kinds, from marabout turbans to sun-bonnets, flower muffs, baskets of flowers, hoops with bells—all beautifully imitated in paper. There is a sunshade which opens and closes. It hangs softly about the holder's face and looks like a large full blown rose inverted. When closed, it looks like a great rosebud. It costs $1.50.

St. Valentine's Day is almost here and hearts and cupids are beginning to appear in most of the shops. A very pretty and inexpensive idea for table decorations for that day is carried out almost entirely in crêpe paper. The centerpiece is an enormous pink rose, measuring twenty inches in diameter and ten inches in hight, with stem and leaves of green. Cupid, a wax doll, stands in the heart of the rose armed with a bow and quiver of silver tinsel. The rose is really a box filled with favors, suited to the age and taste of the guests. They are fastened with pink ribbons, the ends of which pass between the petals of the flower to the different places. Price of centerpiece, $8. Each place is marked with a rosebud, which has a pink cardboard heart tied to its stem, and each heart has a tiny cupid in bisque seated on it. The cost, $3 a dozen. The punch cups are a reproduction in miniature of the centerpiece and cost $5 a dozen. The candle shades to match are made of full-blown crush roses, five to each shade, each having a little cupid perched on a petal near its center. There is a fringe of dangling cardboard hearts on narrow pink ribbon. They cost $1 each.

Festoons of roses may also be used for decoration. They are forty inches long, with heavy full-blown flowers in the center, tapering off to rosebuds on the ends, where a cardboard cupid holds a string of six hearts. They cost $4 each.

Scarfs still hold their own in public favor, and for concert or theatre wear they are invaluable, combining, as they do, beauty in their soft graceful lines with protection from drafts which come at most unexpected moments. They are made in a wide range of materials, from the heaviest crêpe to the filmiest net and chiffon. A very beautiful one is of soft white chiffon edged with satin. It has a light pattern traced all over in silver beads. It is three yards long and wide enough to fall well over the shoulders. Price, $35.

More striking, but also practical, is the Egyptian scarf of white and silver. It is made of net and embroidered all over in a heavy Eastern pattern which suggests mosques and palm trees. The whole effect is of silver sheen, as the embroidery almost covers the background of white net. These are two and a half yards long and a yard wide, and cost $50.

Scarfs remind me of a very beautiful old Spanisn shawl which I saw in one of the shops a few days ago. The material is soft heavy silk, originally black, but now faded to a very dark purple brown. It is embroidered all over in a bold design of flowers, in shades of red, green, yellow and white, beautifully blended into a soft mass of color. The fringe, which is about six inches deep, is bright green. It is two yards long and two yards wide, large enough to make a comfortable wrap. Price, $300.

JEWELRY

Among the novelties of the season are several watches, and women will welcome the idea of a dainty jeweled pendant which serves the added purpose of keeping time. The first one is the ball watch, and it is just as large as a medium-sized hazel nut. It is made of light green enamel, and has a raised ornamentation of diamonds in platinum setting running all over it. The face of the watch is at the lower end of the ball, and although very small, not more than half an inch in diameter, it is very easy to read. The workmanship of this dainty trifle is exquisite and quite justifies the price, $475.

The other is the Disc watch, and this one is more elaborate. It is about as large as a fifty-cent piece, and is very flat and thin. The face of the watch, which is in the center, is not larger than a dime. It is surrounded by diamonds set in platinum. That in turn is encircled by a band of French blue enamel, and then comes a row of square-cut sapphires set in gold. The outer edge is a circle of diamonds set in platinum. It has a loop of diamonds and sapphires by which it can be attached to a chain. Price, $1,000. These watches are worn on long Directoire chains.

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FASHION DESCRIPTIONS

PAGE 17

LEFT FIGURE.—Gown of pale pink cachemere de soie, hand embroidered in old silver and pink in a pond lily leaf motif. The bodice and sleeves are of cream lace, the girdle is of gray chiffon, and small bows of silver trim.

MIDDLE FIGURE.—Dark violet satin forms the tunic and bodice of this gown, while the underskirt is of cream chiffon embroidered in a large dandelion leaf pattern in violet and gold. A soft fichu of cream chiffon is draped over the shoulders and small bows of violet satin trim the bodice and sleeves.

RIGHT FIGURE.—Gown of soft white silk draped with black chiffon. The bodice is formed of black lace embroidered with jet and lapis lazuli.

PAGE 19

LEFT FIGURE.—Negligee of heavy white crêpe de chine lined with mauve Liberty satin. It closes at the left side of the front under a draped bias fold and fastens with a buckle of silver and mauve enamel. The loose cuff is faced with mauve, and mauve net forms the filet. Silver galloon is the trimming.

MIDDLE FIGURE.—Tea gown of pink Liberty satin veiled with ciel blue chiffon and trimmed with bands of broad white lace. Gold balls trim the edges and a large bow of rose-colored silk is tied at the left side of the skirt.

RIGHT FIGURE.—Dressing jacket made of two thicknesses of plaited pink mousseline de soie. Trimmed with bands of pale yellow and gold embroidery.

PAGE 21

LEFT FIGURE.—Costume of white broadcloth with trimmings of black moiré. The tunic, which fastens all the way down the front, is made in coat effect with very long ends, which are loosely knotted and hang to the knees. A black moiré belt runs half-way around the waist. The collar and long narrow yoke are of heavy Irish lace. The underskirt is entirely side plaited.

MIDDLE FIGURE.—A gown of passiflore blue lansdowne with bolero and trimmings of Persian embroidery. The overskirt is trimmed with a knotted arrangement of blue silk cord at the knees and a small piece of Persian embroidery. There is a broad girdle of crushed silk to match the gown.

RIGHT FIGURE.—Gown of champagne colored bengaline made with two broad folds which cross below the waist in front and hang to the knees in back, fastening with a large buckle. The waist is made simply, with a long narrow yoke of all-over Valenciennes. The yoke, sleeves and buckle are trimmed with gold braid.

FOR THE FANCY DRESS DANCE

(*Continued from page 16*)

FRUIT SELLER

Simple picturesque peasant costumes are perhaps the easiest of all to make, for one can utilize all manner of odds and ends of materials, not to mention last summer's hats and their trimmings. That shown in the third sketch is Venetian in character, its colorings yellow and red. For the blouse use white mull, the quality that costs 38 or 40 cents the yard. Gather it all around the neck on a cord or a beading, with a tiny edge of Valenciennes to finish. The sleeves are very short puffs with a band of red satin ribbon to hold them on the arm. The top of the skirt and the drapery around the knees is of yellow mull, or cheesecloth if preferred. At the back the drapery is finished by a broad bow with two ends that hang to the bottom of the skirt. A flounce is put on in box plaits, which flare a little. Cretonne is the best choice for this; it is to be had in any number of attractive red and white designs. A stripe, or stripe and dot, as shown in the picture, is preferable, but of course a flowered pattern is quite suitable. The bodice, of red cotton velvet, laces both in front and behind. It must be carefully boned, as trigness is its important point. The shoes are heelless, and with ordinary Turkish bedroom slippers as foundation one can get the right effect by covering in red velvet. Crinoline or canvas laid on the bottom of the sole and carried upward will furnish the square toe. The hat is in natural color straw, and of some simple becoming shape.

EIGHTEENTH CENTURY VILLAGE COSTUME

The fourth model gives opportunity for a lovely gown, as its coloring calls for dainty tints and its style is one that has at once grace and distinction. The skirt should be of substantial material that will have plenty of body when cut perfectly plain. A silk and linen brocade, such as are shown among upholstery goods, will be excellent for this purpose. The apron and bodice are of blue and white stripes, either a mercerized material or a muslin. For the outer sleeves use a taffeta, matching the skirt in tone, with puffs of mull peeping out at the elbow. The top sleeve is cut rather large, and caught up in loose folds to hold it in place. Mull is used also for the fichu, with a border of thread lace, inexpensive imitations of which are procurable at any shop. Particularly fetching is the cap, a little round affair of mull on the top, with an edge of lace to fall over the hair and slant down at the back, outlining the head and fastening under the chin. A cluster of pale pink crush roses is fastened at the right side of the fichu. With this costume white cotton stockings and plain black slippers, either patent leather or kid, are in order. The apron is far prettier if made with a band of lace across the bottom, but this can be omitted if one wish.

FANCY PEASANT COSTUME

In the fifth sketch is a gown that though somewhat Dutch in character is not strictly one thing or the other, and may be handled in any good blending of colors or materials. Dark blue cotton duck with apron and shield of striped galatea in blue and white has been successfully made up after this idea, or one may choose red in the same fabrics. The big shaped collar and the undersleeves are of white embroidery, which need not be fine, but demands a rather bold pattern. The hat, a small round cap with flaring wings, is of the embroidery, mounted on stiffening. The wings should be wired at each edge. On the left arm there is a fancy emblematic device cut from a piece of the gown and pasted on white.

THE ITALIAN PEASANT

in the sixth drawing is the conventional thing, readily made up on short notice, and requiring nothing expensive. The skirt is green cotton rep, the apron and head scarf of any bright cotton print, the bodice of black velvet. Lace the slippers across with satin ribbon. An old shirtwaist cut out at neck and sleeves will serve for the blouse. White stockings are worn. Chains or necklaces of gilt coins may be added if desired.

VALENTINE NOVELTIES

A SHOWER of hearts—what could be more appropriate for Valentine's Day?—and this may really be accomplished by a clever device which a certain shop has just brought out. It consists of a large, round, red heart, filled with layer upon layer of little red, cardboard hearts. Hung from a chandelier, over the luncheon or dinner table, with the many red ribbons that come from it, fastened by their ends to the backs of the chairs, it will keep a continuous raining of hearts, as each chair is pulled out, until the table is fairly littered with the little Cupid missives. The mechanism of the heart is this: When a ribbon is pulled it opens up a certain compartment, filled with the little light hearts, which flutter down, and this receptacle is no sooner emptied than a second shower is started by another ribbon and the game is begun again. At last, when everyone is seated at the table, the contents of the large heart have been exhausted and the table has assumed a gala air, appropriate for a Valentine's celebration. This will create amusement and provide the guests with conversation. The cost of this novel centerpiece is $5.

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